VOGUE



VANITY NUMBER AND NEW ACCESSORIES

NOV · 24 · 1930 PUBLISHED EVERY OTHER THURSDAY ©THE CONDÉ NAST PUBLICATIONS INC. PRICE 35 CENTS

Charming!

Delicate colors in a modernistic soap

An adorable gift . . .





● At the top you will find Pall Mall *Savon Pour la Famille*—a stunning oblong cake in six colors and fragrances. Box of twelve, $1.35.

● At the right, Pall Mall *Savon Toujours*, a large oval bath cake in four colors and fragrances. Box of four, $1.00.

● At center, Pall Mall *Savon Jeunesse*—the "Soap of Youth". In one color only—a peach-pink. Box of four, $1.00.

● At the left below, Pall Mall *Savon Chic*. This square cake for face and hands is available in four colors. Box of four, 60c.

● At the right is shown one of the luxurious Christmas gift boxes in which these four Pall Mall soaps come to you. Your friends will be charmed by the fascinating colors which harmonize with ultra-modern bathrooms.

● Utterly new and different—a soap for the gay bathroom—the subtle boudoir—the smart traveling case—a soap in colors so fresh and youthful that it makes your every bath an adventure. Pall Mall, *Les savons exquis*, are superbly fine toilet soaps made by the expensive French hard-milled process. Each color is enchantingly perfumed with a fresh flower odeur. Sold in the best drug and department stores.

Created by Internationala, 509 Fifth Avenue, New York.

PALL MALL

Les Savons Exquis

TIFFANY & CO.

JEWELERS SILVERSMITHS STATIONERS

SILVERWARE

Made by and Sold
Only by Tiffany & Co.

MAIL INQUIRIES RECEIVE PROMPT ATTENTION

FIFTH AVENUE & 37TH STREET
NEW YORK



CARON CORP., 389 FIFTH AVE., NEW YORK

VOGUE
November 24, 1930

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Vol. 76, No. 11
Whole No. 1400

BONWIT TELLER

FIFTH AVENUE AT 56TH STREET

NEW YORK

PHILADELPHIA

PARIS LONDON

Junior Miss Fashions For Debutante Nights





Just four evening fashions are sketched . . . so adorably young and winsome that they make a picture of the wearer and a captive of the admirer!

A . . . With its luxurious white fox, this wrap will make a perfect partner to any gown. Black, green or deep blue transparent velvet. Also in metal cloth to order. 150.00

B . . . A superlatively beautiful gown . . . metal top and tulle bottom . . . molding young figures to perfection. In green or white 79.00

C . . . Anyone in the gay teens will be utterly charming in this silk net gown with Victorian ruffles and a velvet bow. Black, Chanel red, or Heaven blue. 55.00

D . . . Chiffon and lace are bewitchingly combined in this square-necked gown in black, Paquin red, or Lelong green 65.00

Junior Miss Fashions . . . Sizes 11, 13, 15, 17 . . . Seventh Floor

FRANCES DENNEY

Gifts

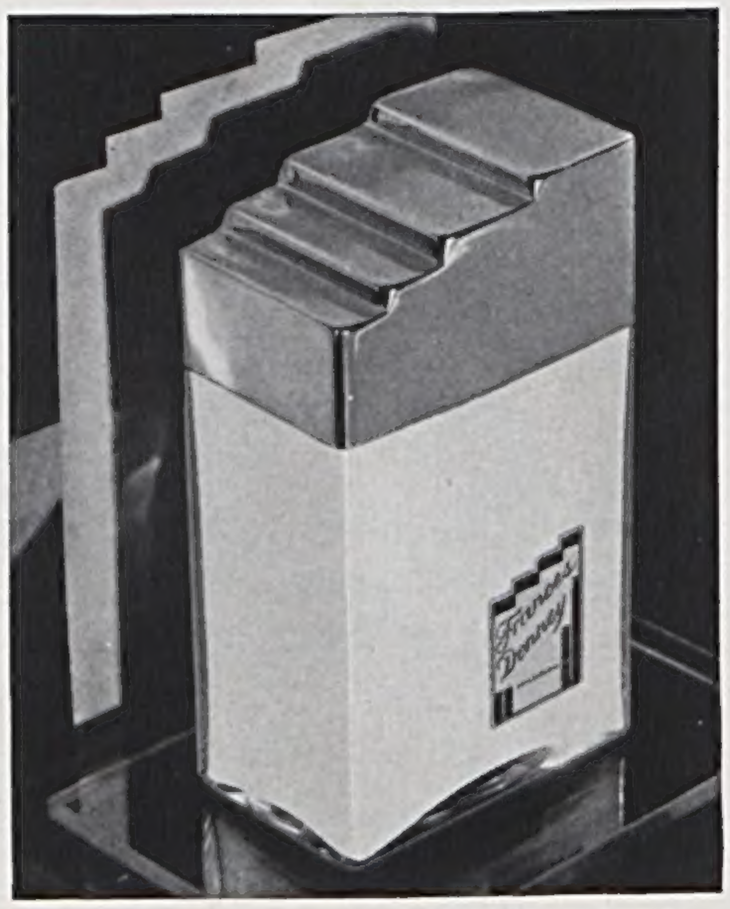


.... also

to YOURSELF.. from YOURSELF..

for

CHRISTMAS



FRANCES DENNY BATH SALTS

Luxurious and refreshing . . . fairy-like crystals that dissolve almost instantly. Four fragrances: Russian Pine, Jasmin Flowers, Valley Violet and Rosita . . . in colors to harmonize with the perfumes. $2.50 a jar.

Whether you are selecting gifts to give —or to receive—what could be more lovely and acceptable than these exclusive suggestions of FRANCES DENNEY?

◂ ◂ ◂

"The Kiki Bag"—illustrated above—is truly a treasure chest of loveliness. The case is beautifully-grained simulated leather—in black or tan—with lock and key and a perfect reflecting mirror. It contains nine of MISS DENNEY'S exquisite Preparations —just the assortment for little trips. Every woman will adore it . . $16.50

As the number of these "Kiki Bags" is limited—MISS DENNEY suggests placing your order at once with any store where her Preparations are sold. If you do not know the name of the store nearest to you, MISS DENNEY will be happy to tell you. Just write to her in Philadelphia.

DENNEY & DENNEY
PHILADELPHIA—NEW YORK



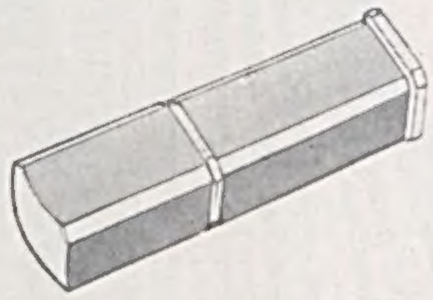
"SILVER STEPS TO LOVELINESS" COMPACTS

Jewel-like silver cases . . . dainty and lovely in design. Compact Rouge for $1.00; Double Compact for $2.00; Sifter Compact for $1.50; Creme Rouge Compact for $1.00 and Eye Shadow Compact for $1.00



FRANCES DENNEY DUSTING POWDER

A pure, exquisite powder that gives the final soothing, refreshing touch to the bath. Mingled with its inexpressible softness is a dainty, lovely fragrance. In a new, smart box of modern design. . . . $2.50

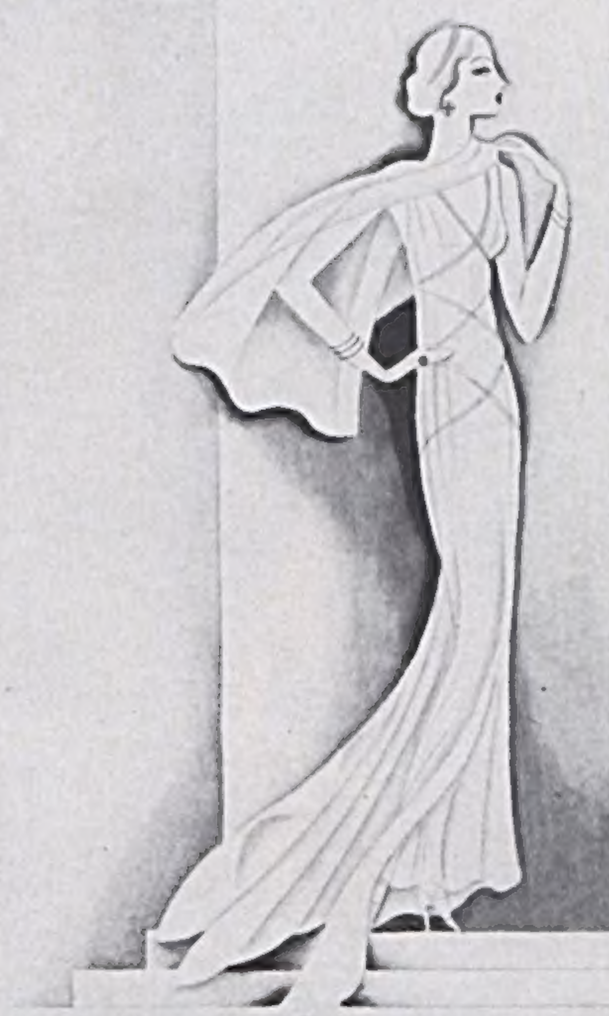


FRANCES DENNEY LIP STICK

A marvelous new lip pomade in a slender case of silver with green enamel. Indelible, invisible, soothing and protective. In three tints . . . Light, Medium and Dark . . . to harmonize with your complexion. $1.50

I. MILLER
INSTITUTION INTERNATIONALE

Beautiful Shoes

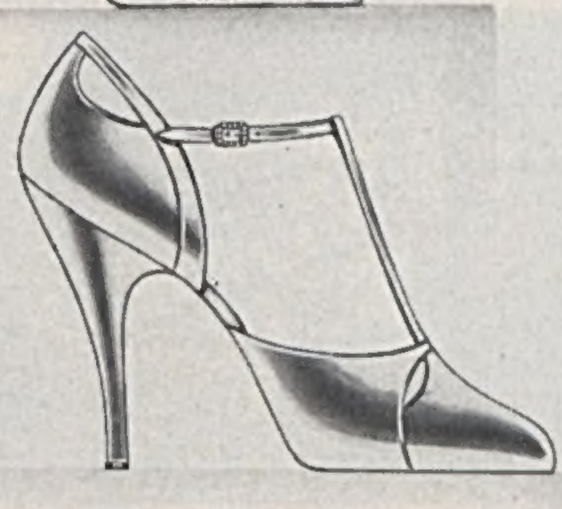


Evening slippers go Grecian in a modernistic way!

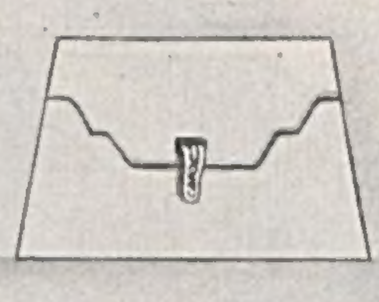




WITH all femininity faring forth to the dance in Grecian-themed evening frocks, I. Miller has met the mode with an utterly irresistible array of Grecian-themed evening slippers.



White fabrics, sometimes monograined faille, sometimes water-marked moiré; white satin with appliqués of silver and gold kidskin; dulled black silks; new metal cloth effects, giving formal expression to the vogue for luxurious fabrics...these and countless other evening creations, *au naturel* and dyeable, I. Miller offers for your choosing—all smartly modern in their fashion correctness, yet intriguingly reminiscent of the glory that was Greece.



Jewel-toned Hosiery by I. Miller created expressly for evening wear
Evening Bags by I. Miller — dyeable, to match gown and slippers

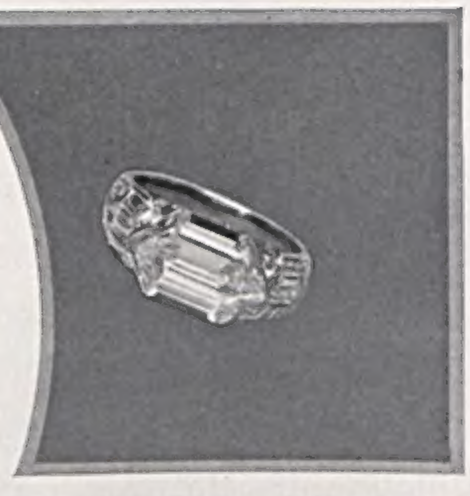
SHOPS AND AGENCIES
IN PRINCIPAL CITIES

Caldwell





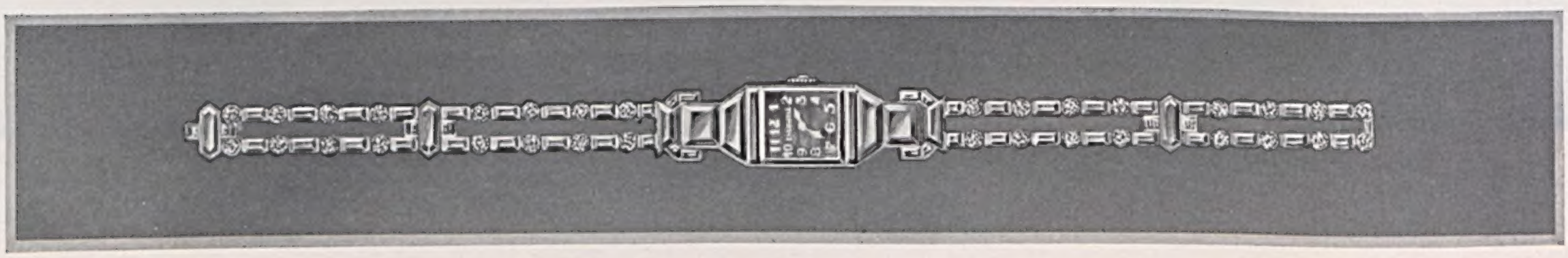
The opportunity for beautiful effect presented by judicious combination of diamonds of unusual shapes with round stones is fully utilized in the Caldwell collection. The beautiful examples here shown are new Caldwell creations indicating the attractive novelty of the stock, its extensive variety and the evident skill of its designers







J. E. Caldwell & Company
Philadelphia





That

INDESCRIBABLE SOMETHING

•

HARK!... an orchestra is playing. From out its magic circle melody mounts — now stirring with its strength, now soothing with its softness — it weaves itself upon our hearts and fills our minds. Yet words cannot describe its beauty.

Nor can words describe that rare and elusive goodness — that tempting tastiness — of Schrafft's candies.

We can tell you the source of their deliciousness — the things of which they are made, the skill that guides their making. But describe their captivating taste? . . . that we cannot do! Like beauty in a melody — that is an *indescribable something.*

SCHRAFFT'S

Selected Candies and Chocolates



SCHRAFFT'S *selected candies and chocolates are packed in many styles, from one to five pounds to the package — at $1.00, $1.25, $1.50 and $2.00 the pound.*

W. F. SCHRAFFT & SONS CORPORATION • *New York and Boston* • OWNED AND OPERATED BY FRANK G. SHATTUCK COMPANY

KNOX



PHOTOS BY WYNN

"ERMÉ"...gay little tricorne...designed with rare discernment by Knox the master, has turned out a bit of a paradox. Casual enough to accompany simple tweeds, it is also a triumph of chic when it tops luxuriously furred wraps...An early winter hat that will be seen on trekkers, holiday bound, North and South... Fashioned of the famous Knox fur felt, with an animated feather to boot. FIFTEEN DOLLARS.

KNOX HATS FOR WOMEN COMMENCE AT TEN DOLLARS
CATALOG OF KNOX CORRECT RIDING HATS ON REQUEST

EXTRA QUALITY
MOLTO ET PROFICIO
KNOX

In New York City Knox Hats for both men and women can be secured at any of these Knox shops: 711 Fifth Ave. at 55th St., 452 Fifth Ave. at 40th St., the Roosevelt Hotel, 359 Madison Ave. at 45th St., 1501 Broadway in the Paramount Building, and downtown at 161 Broadway in the Singer Building. Also at smart shops from coast to coast.

ESSENCE RARE

The most precious of parfums



HOUBIGANT

PARIS

FROM TWENTY-FIVE TO ONE HUNDRED AND TWENTY-FIVE DOLLARS THE FLACON



GOLFLEX

For those appealing afternoon hours . . . intimate . . . important . . . the slim formality of the tunic . . in a color caprice of light and dark . . . presented by Golflex in pure dye flat crepe . . with duo-tone scarf and floral appliqué . . . In muscade brown, almond green, rust, royal blue, navy and black with correct tonal variations . . . Created and distributed in the U. S. by Wilkin-Malito, Inc., 500 Seventh Ave., N. Y. C. and in Canada by Gould Samuel & Co., Montreal . . . Sold by all Golflex dealers . . . $39.50

In New York exclusive with Dobbs.

RF
LONDON PARIS NEW YORK

For Formal Occasions the Evening Wrap is *Long*

•

The short evening wrap has a gay insouciance suited to semi-formal affairs, but the long wrap that touches flashing heels or finishes in a graceful train is Fashion's choice for really important occasions » » » A Patou original in green velvet and Canadian Marten with marvellous sleeves » » » A Revillon Frères creation in Russian Ermine, shaped about the face to a miracle of flattery.

Revillon Frères have recently established a Salon in Chicago where their complete New York collection is displayed.



Revillon Frères

NEW YORK, Fifth Ave. at 54th St. » » » » CHICAGO, 919 N. Michigan Ave.

LONDON PARIS

A foot from Paris

Stetson draws its inspirations for its beautiful collection of shoes from that smart Parisian set whose nod or frown proclaims or condemns the vogue. The niceties and not the novelties . . . the chic and not the commonplace . . . the quietly elegant and not the shallow baubles. Naturally those smart internationalists on this side of the blue Atlantic select Stetsons for daytime wear . . . dainty, authentic fashion impressions from Paris on suave, soothing American lasts. Have you seen the Fall exhibit at smart Stetson Shoe Shops or Agencies? The Stetson Shoe Company, Inc., South Weymouth, Mass.



STETSON SHOES



STYLE 2024

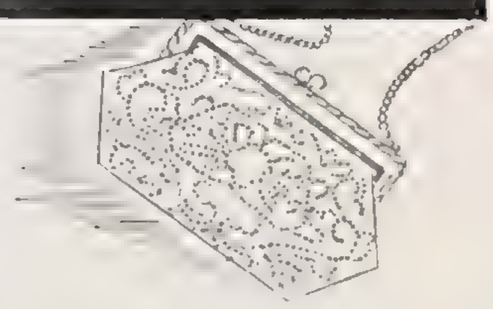
A beautiful shoe for fall and winter days. The pattern of perforation and stitching gives marked individuality. In brown or black imported calfskin.

THE STETSON SHOE





PHOTO BY WYNN



Madelon greets the festive season with radiant modes and enchanting holiday accessories

Shall it be the period frock of taffeta, so romantic, or the sophisticated crepe studded with brilliants? Or regal velvet, or shadowy lace for Sunday nights?...The important business of choosing gala frocks completed, one turns to a fascinating array of accessories...handbags for varied occasions, cobweb hose, exquisite underthings...to give or to wear. Each superlatively charming...the choice of fifty eminent fashionists.

Holiday modes and accessories await you at these smart shops of

Madelon

Albany, N. Y., COTRELL & LEONARD
Anderson, Ind., G. W. GATES
Asbury Park, N. J., STEINBACH COMPANY
Baltimore, Md., O'NEILL & COMPANY
Boise, Idaho, C. C. ANDERSON CO.
Boston, Mass., CONRAD & CO., Inc.
Cincinnati, Ohio, THE MABLEY & CAREW CO.
Columbus, Ohio, THE MOREHOUSE-MARTENS CO.
Dallas, Texas, SANGER BROS., Inc.
Davenport, Iowa, PETERSEN-HARNED-VON MAUR
Denver, Colo., THE A. T. LEWIS & SON D. G. CO.
Des Moines, Iowa, YOUNKER BROTHERS, Inc.
Detroit, Mich., CROWLEY, MILNER & CO.
Flint, Mich., THE VOGUE
Grand Rapids, Mich., PAUL STEKETEE & SONS
Harrisburg, Pa., BOWMAN & CO.
Hartford, Conn., SAGE-ALLEN & COMPANY, Inc.
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Indianapolis, Ind., THE WM. H. BLOCK CO.
Johnstown, Pa., PENN TRAFFIC CO.
Los Angeles, Cal., BROADWAY DEPARTMENT STORE, Inc.
New York City, RUSSEKS, FIFTH AVENUE, Inc.
Peoria, Ill., BLOCK & KUHL CO.
Pittsfield, Mass., ENGLAND BROS.
Portsmouth, Ohio, ANDERSON BROS. CO.
Riverside, Cal., GEO. N. REYNOLDS CO.
Rochester, N. Y., McCURDY AND COMPANY
San Francisco, Cal., THE WHITE HOUSE
Scranton, Pa., THE HEINZ STORE
Sioux City, Iowa, T. S. MARTIN COMPANY
South Bend, Ind., THE ELLSWORTH STORE
Springfield, Mass., FORBES & WALLACE, Inc.
Steubenville, Ohio, THE COOPER-KLINE CO.
St. Louis, Mo., THOMAS W. GARLAND, Inc.
St. Paul, Minn., SCHUNEMANS AND MANNHEIMERS
Toledo Ohio, THE LAMSON BROS. CO.
Tulsa, Okla., SEIDENBACH'S
Utica, N. Y., DOYLE-KNOWER CO.
Waco, Texas, SANGER BROS., Inc.
Washington, D. C., FRANK R. JELLEFF, Inc.
Wichita, Kansas, THE GEO. INNES CO.
Worcester, Mass., J. C. MACINNES CO.

MADELON MODES · 1441 BROADWAY · NEW YORK CITY

VOGUE



A head start on your Christmas shopping

Time is valuable. Strength is precious. If you wear yourself out in Christmas shopping, you will never be strong enough to enjoy the holidays to the full.

Here is the panacea for that pre-Christmas fatigue—a head start on your Christmas shopping—a Vogue bursting with gifts and gifts, the caviar of the caviar of amusing and original ideas. This Vogue is your slave, your secretary, your right hand man. It has run up and down the avenue, into little shops on all the side streets, up to top floors, down into basements; it has snooped everywhere, shopped everywhere, seen everything.

Exhausting yourself over Christmas is old-fashioned. Here is the new way of preparing for the holiday. First, stretch yourself on your chaise longue—Second, take up a meditative cup of tea—Third, open this Vogue and start your Christmas shopping at home.

CHRISTMAS GIFTS NUMBER

ON SALE DECEMBER 4 · PRICE 35c

VOGUE
ONE OF THE CONDÉ NAST PUBLICATIONS





A Fashion in Flannel for Southern Resort Wear

You haven't seen many of them yet... these gaily informal little jumper frocks in Botany Flannel. But it's one of those imperative fashions you'll be obliged to follow to be chic. Especially if the holidays find you headed for southern suns. The fabric, of course, is Botany Flannel, that thoroughly comfortable and always refreshing medium for correct sports wear.

BOTANY

TWO HUNDRED · FIFTH AVE

Sports frock and accessories by courtesy of Saks-Fifth Avenue



Those Difficult Corners

It's the by-ways of your house that you find most difficult to decorate—queer shaped corners . . . little dark halls . . . awkward stairway landings.

Yet they are necessary to the unity of the decoration-scheme of your entire house.

In House & Garden you will find answers to all your questions about the perfecting of every detail.

Each plan you carry out with the advice of House & Garden . . . each object you buy at its recommendation, will be a saving to you in effort and worry and expense.

Your budget will no longer carry the burden of expensive mistakes that have to be rectified, or paid for in dissatisfaction.

With House & Garden's guidance, you will achieve a world of charm in your home and its setting . . . a complete expression of your good taste and your sense of economy.

The price of House & Garden has been reduced

Now you can get *two whole years*—twenty-four issues—for the old *yearly* price of $4. Sign and mail the coupon below for a two-year subscription.

2 Years of House & Garden $4

SIGN AND MAIL THIS COUPON TODAY **REGULAR YEARLY PRICE $3**

THE CONDÉ NAST PUBLICATIONS, INC.
House & Garden, Graybar Building, Lexington at 43rd, New York City.

☐ Enclosed find $4 for two years of HOUSE & GARDEN. ☐ Enclosed find $3 for one year of HOUSE & GARDEN.

Name_____ **Address**_____

City_____ **State**_____ VM-11-24-30

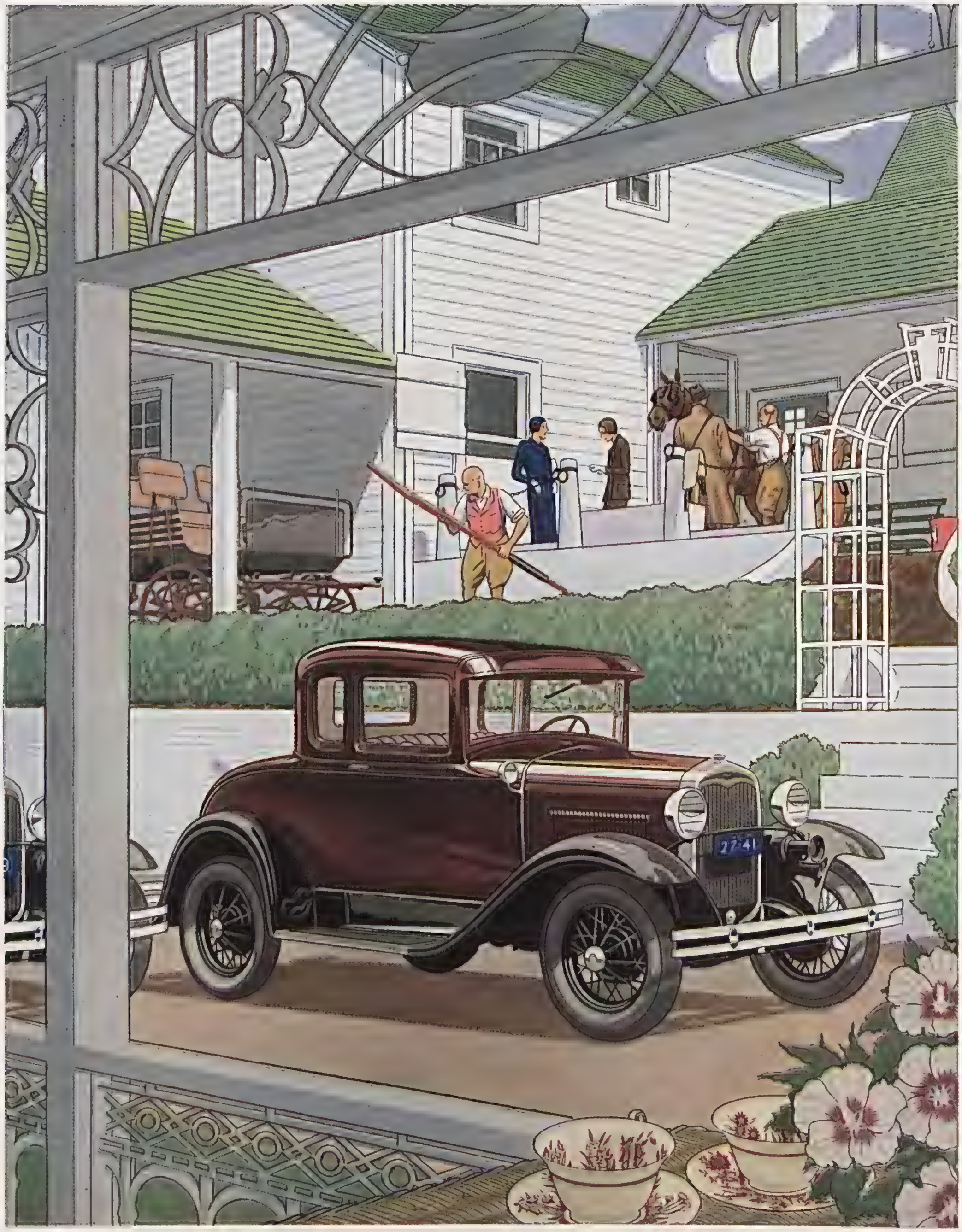


Shalimar is $12.50 and $25 . . . . . Liu is $30 . . . . . and L'Heure Bleue is $5 and $15.

Guerlain parfumeur Paris

a Gift sans Elegance is no gift

To give is to flatter, to excite and to leave all of a flutter! And to flatter, do not forget that in all the world there is nothing so close to the heart of a woman as her opinion of her own good taste. And when that opinion is an opinion justified, there is no gift like a Guerlain perfume! Ah! to excite — to leave breathless! Few gifts have that quality. And of those few, there is no name to charm with, no perfume on earth or in the heavens equal to those infallible essences of Guerlain. Shalimar . . . the invincible, L'Heure Bleue . . . the exquisite, Liu . . . the exotic, the modern, the strange. Who shall choose among them? For in lipsticks, in powder, and in all things of the perfumer's art, the great dynasty of Guerlain sits upon a peak in Darien, and elegant women the world over acknowledge it. For to augment beauty is the greatest of the living arts, and one which has no master equal to Guerlain.



The New Ford De Luxe Coupe

THE new Ford De Luxe Coupe is a particularly good choice at this season of the year. Within its fully enclosed body you will travel in snug comfort through the winds and snows of winter, soon to come. The added strain that cold weather puts on a motor car will emphasize the mechanical reliability of the Ford and its good performance under all conditions. You will take pride, also, in the graceful lines of the new Ford De Luxe Coupe and the rich quality of its upholstery. In this body type, you may choose either tan Bedford cord or brown mohair. A variety of body colors is offered, in keeping with the latest mode.

• NOTE THE SMART *New Curve*



• "Cutaway" pockets replace straight lines with graceful curves, eliminate bulk, reduce weight, make this newest Bill-Tainer highly individual, appreciably smarter. Patented stitchless construction permits the fine, hand-tooled finish.

• (Below) The partition Bill-Tainer, in Ostrich Inlay. This most popular of billfolds, efficiently organizes all pocket miscellany. Folding construction keeps it always flat and shapely; empty or full, it cannot buckle or bulge.



The new trade-mark identifies the genuine Buxton Bill-Tainer.

No stitches to rip or tear!

That means longer life, of course. With no threads to pull, no seams to wear out, the Bill-Tainer lasts as long as its leather.

It means also greater convenience in use, as well as a more pronounced flatness, a smart slimness. For the Bill-Tainer's folding construction permits it to expand with its contents. Empty or full, it is always flat and shapely.

The models shown are in Ostrich Inlay. Other leathers, other styles and sizes—$2.50 to $15. At most dealers', or write Buxton, Inc., 416 Main Street, Springfield, Massachusetts.

Buxton

BILL-TAINERS

NOT A STITCH TO RIP OR TEAR

Do you know that every issue of Vogue now has

A feature for the woman with a limited income,

with a variety of smart models at a price, selected with Vogue's experience and authoritative taste?

Shop-snaps of the newest clothes from the shops—

photographs that show you just how these up-to-the-minute clothes actually look when they are worn?

An article by Vogue's Shop-hound,

who snoops about the New York shops and discovers all sorts of useful and exciting things to buy?

A feature for the hostess

with imaginative menus, lovely table settings, recipes that will make your guest want another invitation?

And, of course, all of the familiar features that have long made Vogue the text-book for the smart woman—

the latest models from Paris; the fashion news of London, of the Riviera, of New York, of Long Island, of any and every place that is a centre of chic; photographs of lovely houses, with hints for your own living-room and bedroom; reports of plays and parties, literature and smart living?

Sign the coupon below, and bring the glamour that sparkles on Vogue's pages into your own house.



This moderate-priced dress and jacket costume is of brown wool. A smart knit fabric forms the top of the dress and scarf—one of the many shop-snaps in Vogue

2 years of Vogue $8

Special Offer . . . 48 Issues

Ordinarily, Vogue costs $6 a year . . . 2 years $12. Now as a special offer, you can get *two years for $8* . . . 48 issues . . . a saving of $4, or one-third the usual price. This $4 is only your first, and smallest saving. Every dollar you invest in Vogue's early, authentic fashion information will save you many dollars.

Sign and mail the coupon now!

VOGUE

One of the Condé Nast Publications

Graybar Building, New York City

☐ Enclosed find $8.00 for which send me TWO YEARS (48 issues) of Vogue, beginning at once.

☐ Enclosed find $6 for ONE YEAR (24 issues) of Vogue.

Name _____ Street _____

City _____ State _____ VM 11-21-20



gabilla
paris

Women know that a man rarely

can tell at a perfume counter

what it was that affected him so.

He is on the moors on the 12th, and the salmon he killed on the Borgie is the record for Sutherlandshire. But his prowess afield is polo, and elsewhere, a gift for knowing the right thing.



Mon cheri

Copyright 1930, Gabilla Inc.

les Parfumeries de Gabilla • Paris

VOGUE



FILMS

Chic at its height–forecast of fashions to come. Practical ideas that will save you from expensive mistakes. Suggestions on how to plan your season's wardrobe, what to buy . . . from the choosing of double-duty clothes to the matching of your last accessory. This is what Vogue Films are bringing to thousands of women at theatres all over the country.

Vogue's own mannequins show you how to wear the new fashions . . . Vogue's voice describes for you the fine details of each costume, points out each new note of chic. Any of the models shown may be purchased in the stores listed on this page.

The photograph above is a typical Vogue Fashion Film costume, illustrating the "Fifty-fifty" coat—half fur and half fabric. The entire bodice is of Persian lamb and the lower portion of the coat is of broadcloth. The close-fitting hat has a tiny veil.

Vogue Talking Films are produced every two weeks at the Paramount Studios by the Theatre Service Corporation, under the direction of the Editors of Vogue. They are shown for a week at the theatres in the cities indicated here.

VOGUE FILMS SHOWN FORTNIGHTLY

IN THESE CITIES	AT THESE THEATRES	SPONSORED BY THESE STORES
Alexandria, La.	Rapides	The McAdams Co.
Augusta, Ga.	Modjeska	Goldberg's
Birmingham, Ala.	Alabama	Odum, Bowers & White
Boston, Mass.	Metropolitan	Conrad & Company
Bridgeport, Conn.	Cameo	The D. M. Read Company
Buffalo, N. Y.	Buffalo	Jenny
Cambridge, Mass.	University	Conrad & Company
Charlotte, N. C.	Carolina	J. B. Ivey & Co.
Chicago, Ill.	Chicago	Saks-Fifth Avenue
Chickasha, Okla.	Rialto	The Peoples' Store
Cincinnati, O.	Lyric	Jenny
	Palace	
Denver, Colo.	Aladdin	Denver Dry Goods Co.
Hartford, Conn.	Strand	G. Fox & Company
	Colonial	
Joplin, Mo.	Paramount	Ramsay Dry Goods Co.
Knoxville, Tenn.	Tennessee	Style Shop
	Riviera	
New York, N. Y.	Paramount	Saks-Fifth Avenue
		Saks-Thirty-Fourth St.
Oklahoma City, Okla.	Criterion	Al Rosenthal, Inc.
So. Manchester, Conn.	State	G. Fox & Company
Syracuse, N. Y.	Paramount	Dey Brothers & Co.

VOGUE TALKING FILMS

PRODUCED UNDER THE DIRECTION OF THE EDITORS OF VOGUE



More than a gift, and more than a perfume . . . an occasion for offering fragrant gaiety to the lady who wears her soft frocks and her brilliant manner in the modern mood. Three such perfumes from London are now available at a few smart American shops.



ENGLISH ROSES:
A pure, perfect flower essence.

No. 29:
Casual and poised, a light bouquet.

BEAU GESTE:
The spirited sportswoman's own.

All in beguiling crystal bottles, blended and sealed in London . . . available only in the original bottles . . . two hundred to twenty-five dollars.

Introductory size, ten dollars

In London

Harrods
Asprey, Bond Street
Prichard & Constance
(King's Chemists)
Perkins & Co.
(Prince of Wales' Chemists)

In New York

Saks-Fifth Avenue
Franklin Simon & Co.
B. Altman & Co.

C. W. DAVENPORT, *Importer*
366 FIFTH AVENUE, NEW YORK

MOLINEUX
London

LIST OF DISTRIBUTORS

VOGUE PATTERN SERVICE

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VOGUE PATTERNS may now be obtained in all of the leading American and European cities. They may be purchased in the shops listed below where one may secure expert fashion advice about personal clothes problems, and see the coloured sketches of all the new models.

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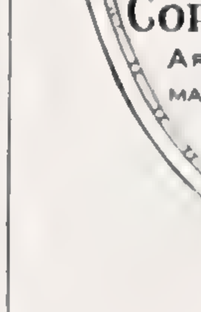


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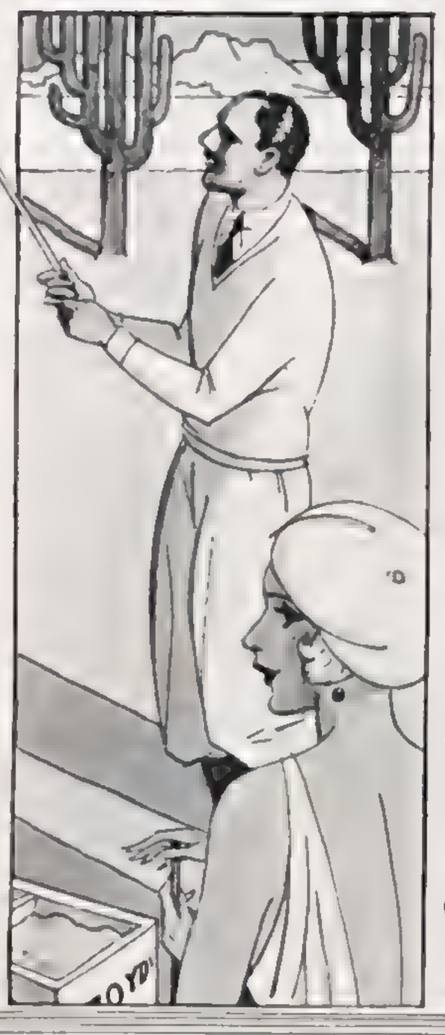
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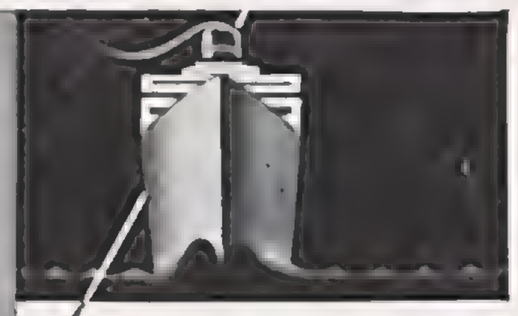


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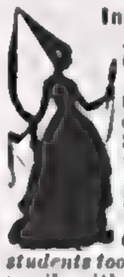
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BIRTHS

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Allen—On October 6, to Mr. and Mrs. Curtis Allen (Dorothy Fox), a daughter.

Banks—On October 13, to Mr. and Mrs. Morton M. Banks (Honor Leeming), a daughter.

Binger—On October 17, to Mr. and Mrs. Walter Binger (Beatrice Sorchan), a son.

Hooper—On October 7, to Mr. and Mrs. Horace E. Hooper (Nathalie Corwin), a daughter.

BOSTON

Chapin—On October 6, to Mr. and Mrs. Vinton Chapin (Elizabeth Higgins), a son, Aldus Higgins Chapin.

PHILADELPHIA

Baird—On October 5, to Mr. and Mrs. Edgar Wright Baird, junior, (Harriet King), a son.

Bretherton—On October 8, to Mr. and Mrs. Thomas Ord Bretherton (Isabella Montgomery), a son, Henry Montgomery Bretherton.

Carpenter—On October 2, to Mr. and Mrs. Joseph G. Carpenter (Anne Schwartz), a daughter.

Dougherty—On October 10, to Mr. and Mrs. A. Webster Dougherty (Mary Snowden), a son.

Fiero—On October 13, to Mr. and Mrs. Erwin A. Fiero (Margaret Morris Perot), a son, Erwin A. Fiero, junior.

Newlin—On October 13, to Mr. and Mrs. Earl Mortimer Newlin (Elizabeth B. Battles), a son.

Thornton—On October 3, to Mr. and Mrs. George Hilyard Thornton (Elizabeth Boynton), a daughter.

Walton—On October 2, to Mr. and Mrs. John M. Walton, second, (Elfrida L. Elliott), a daughter, Alma Joly Walton.

DEATHS

NEW YORK

Drury—On October 13, Mabel Gerry Drury, wife of Francis Saxham Elwes Drury.

Goodyear—On October 13, Frank H. Goodyear, husband of Dorothy Knox Goodyear.

Hewitt—On October 16, Sarah Cooper Hewitt, daughter of the late Abram S. Hewitt.

Leavitt—On October 18, John Brooks Leavitt, husband of Margaret Tomes Leavitt.

Wood—On October 16, Rawson Lyman Wood, husband of Teresa Schwab Wood.

WILMINGTON

Marvel—On October 11, Josiah Marvel, husband of Mary Jackson Marvel.

ENGAGEMENTS

NEW YORK

Delafield-Kramer—Miss Mary Delafield, daughter of Mr. Edward Coleman Delafield, to Mr. A. Ludlow Kramer, junior, son of Mr. and Mrs. A. Ludlow Kramer, of Westbury, Long Island, and Aiken, South Carolina.

Duell-Wood—Miss Harriet Anne Duell, daughter of Mrs. John Stilwell, to Mr. Robert Matheson Wood, son of Mr. and Mrs. Willis Delano Wood.

ENGAGEMENTS—Continued

Greeff-Collier—Miss Helen E. Greeff, daughter of Mrs. Ernest F. Greeff, to Mr. Barron G. Collier, junior, son of Mr. and Mrs. Barron G. Collier.

Havemeyer-Elliott—Miss Alice Havemeyer, daughter of Mrs. M. H. Havemeyer, to Mr. Charles Kindred Elliott, son of Mrs. Kindred Elliott, of Philadelphia.

Laimbeer-Lorenz—Miss Helen W. Laimbeer, daughter of Mr. and Mrs. John Laimbeer, to Mr. Keith Lorenz, son of Mrs. Carl Lorenz, of Delphi, Pennsylvania.

McPartland-Aitken—Miss Madeleine McPartland, daughter of Mrs. Florence A. McPartland, to Mr. John W. Aitken, son of Mr. John Aitken and Mrs. Howard Richmond.

Milliken-Denny—Miss Ruth Milliken, daughter of Mrs. Charles Stuart Milliken, to Mr. Thomas Denny, junior, son of Mr. and Mrs. Thomas Denny.

Tobin-McCormick—Miss Aileen Tobin, daughter of Mrs. Clement Tobin, to Mr. Ernest Oliver McCormick, junior, son of Mrs. E. O. McCormick.

Voorhees-Barrett—Miss Nancy Van Voorhees, daughter of Mrs. James Ditmars Voorhees, to Mr. C. Redington Barrett, son of Mrs. John D. Barrett.

Welch-Laidlaw—Miss Ruth Welch, daughter of Mr. and Mrs. Francis W. Welch, to Mr. David K. Laidlaw, son of Mrs. David Laidlaw, of Skelmorlie, Ayrshire, Scotland.

BALTIMORE

Griswold-Egerton—Miss Carolyn Howell Griswold, daughter of Mr. and Mrs. Benjamin Howell Griswold, to Mr. McKenny White Egerton.

Macgill-Smith—Miss Annie Campbell Macgill, daughter of Doctor J. Charles Macgill and Mrs. Macgill, to Mr. M. Alexander Herbert Smith, son of Mr. Courtlandt H. Smith and Mrs. Charles R. Hooff, of Virginia.

BOSTON

Hubbard-Hammond—Miss Anna Hubbard, daughter of Mr. and Mrs. Charles J. Hubbard, to Mr. Franklin T. Hammond, junior, son of Judge Franklin T. Hammond and Mrs. Hammond.

Redington-Murchie—Miss Margaret Redington, daughter of Mr. and Mrs. Arthur Howard Redington, to Mr. Donald Murchie, son of Mr. Guy Murchie.

Watson-Saltonstall—Miss Katharyn Watson, daughter of Mr. and Mrs. Lester Watson, to Mr. William G. Saltonstall, son of Mr. and Mrs. Robert Saltonstall.

DETROIT

McCornack-Ward—Miss Marjorie McCornack, daughter of Mr. and Mrs. Orville H. McCornack, to Mr. A. Patrick Ward, son of the late Sir Joseph Ward.

Warren-Compton—Miss Elizabeth Warren, daughter of Mr. and Mrs. Benjamin Streeter Warren, to Mr. W. Randall Compton, son of the late Key Compton and Mrs. Compton.

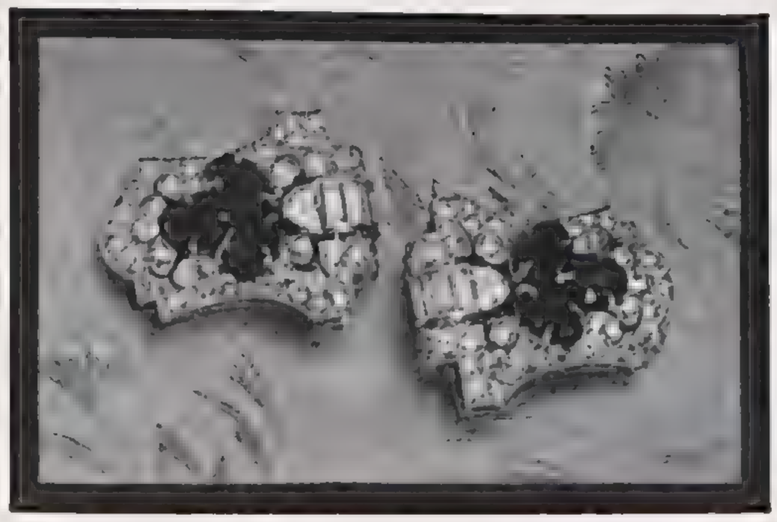
PHILADELPHIA

Michell-Shaw—Miss Florence Henry Michell, daughter of Mr. and Mrs. Henry F. Michell, to Mr. Louis Agassiz Shaw, son of Mrs. John Curtis.

Rogers-Stovell—Miss Sydney Hampton Rogers, daughter of the late Mr. and Mrs. Frank G. Rogers, to Mr. Charles Lewis Stovell.

(Continued on page 37)

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SOCIETY

(Continued from page 36)

ENGAGEMENTS—Continued

Tucker-Levick—Miss Mary Tucker, daughter of Mr. and Mrs. Grosvenor Tucker, to Mr. Henry L. d'I. Levick, son of the late Lewis J. Levick and Mrs. Levick.

SAINT LOUIS

Rumsey-Cox—Miss Helen Rumsey, daughter of Mr. Lee M. Rumsey, to Mr. James M. Cox, junior, son of Mr. James M. Cox.

WASHINGTON

Alexander-Carter—Miss Elsie Hoban Alexander, daughter of Mr. and Mrs. Edward Renick Alexander, to Mr. John Mein Carter, son of Mrs. James Newman Carter.

Peters-Salmon—Miss Virginia Peters, daughter of the late Alfred J. Peters and Mrs. Peters, to Mr. Walter J. Salmon, son of Mr. and Mrs. Walter J. Salmon.

WEDDINGS

NEW YORK

Alton-Pier—On October 11, Mr. Harold W. Alton, son of Mr. William Alton, junior, and Miss Eleanor Pier, daughter of Mr. Garrett C. Pier.

Booth-Armstrong—On October 18, in the Riverside Church, Mr. Ralph Douglas Booth and Miss Mary Hull Armstrong, daughter of Mr. and Mrs. Herbert Ralph Armstrong.

Clay-Ford—On October 20, in Saint Bartholomew's Church, Mr. Albert G. Clay, son of Mrs. Albert T. Clay, and Miss Lesta Ford, daughter of Mrs. Linsly R. Williams.

Cowperthwait-Budd—On September 25, Mr. Charles Tyler Cowperthwait, junior, son of Mr. Charles T. Cowperthwait, and Miss Katherine Budd, daughter of Mr. and Mrs. Edward G. Budd.

Crampton-Jessup—On October 11, Mr. Henry Edward Crampton, junior, son of Professor Henry E. Crampton and Mrs. Crampton, and Miss Harriet Elizabeth Dodge Jessup, daughter of Doctor D. Stuart Dodge Jessup and Mrs. Jessup.

Ferris-Jarvis—On October 24, in Saint Bartholomew's Church, Mr. William Henry Ferris, son of Doctor Henry C. Ferris, and Miss Margery Jarvis, daughter of Mr. and Mrs. Rodney Sheldon Jarvis.

Goebel-Robb—On October 22, in Saint George's Church, Mr. Walter Friedrich Goebel and Miss Cornelia Van Rensselaer Robb, daughter of Mrs. Henderson Robb.

Norris-Fuller—On November 1, Mr. Donald Lee Norris, son of Mr. and Mrs. Alfred L. Norris, and Miss Catherine Fuller, daughter of Mr. and Mrs. Paul Fuller.

Stebbins-Flood—On October 18, in Saint Bartholomew's Church, Mr. Theodore E. Stebbins, son of Mr. Theodore Stebbins, and Miss Mary Emma Flood, daughter of Mrs. James Leary Flood.

Walcott-Pool—On October 11, Mr. Roger Conant Walcott, son of Mr. and Mrs. George Walcott, and Miss Maud Lawrence Pool, daughter of Mr. and Mrs. John Lawrence Pool.

Whitman-Hedges—On October 11, Mr. Herbert S. Whitman, son of Mr. and Mrs. Roger B. Whitman, and Miss Muriel Hedges, daughter of Mr. and Mrs. George Brown Hedges.

WEDDINGS—Continued

Williams-Gillmore—On October 2, Mr. Richard Norris Williams, second, son of Mrs. Charles Duane Williams, and Miss Frances West Gillmore, daughter of General Quincy A. Gillmore and Mrs. Gillmore.

BOSTON

Brown-Kinsolving—On October 18, in Saint Paul's Church, Mr. John Nicholas Brown, son of Mrs. John Nicholas Brown and the late Nicholas Brown, and Miss Anne Seddon Kinsolving, daughter of the Reverend Doctor Arthur Kinsolving and Mrs. Kinsolving.

Van Antwerp-Scarritt—On November 6, Mr. George Trotter Van Antwerp and Miss Gwendolen Scarritt, daughter of the Reverend Doctor William Russell Scarritt and Mrs. Scarritt.

PHILADELPHIA

Cole-Bates—On October 10, in Christ Church-on-the-Brandywine, Mr. James Marshall Cole, son of Mr. and Mrs. James Alfred Cole, and Miss Bertha Bates, daughter of Mr. and Mrs. Daniel Moore Bates.

PITTSBURGH

Watson-Patterson—On October 4, Mr. George E. Watson, junior, son of Mr. and Mrs. George E. Watson, and Miss Forsyth Patterson, daughter of Mr. and Mrs. Charles F. Patterson.

SAINT LOUIS

Bass-Steedman—On November 4, Mr. George E. Bass, son of Mr. and Mrs. George A. Bass, and Miss Medora Steedman, daughter of Mr. and Mrs. George Fox Steedman.

DÉBUTANTE PLANS

NEW YORK

Brokaw—On December 23, at the Ritz-Carlton, a ball, for Miss Marguerite Brokaw, daughter of Mr. and Mrs. Howard C. Brokaw.

Kirkham—On November 28, at the Cosmopolitan Club, a tea-dance, for Miss Beatrice Kirkham, daughter of Mrs. Edward Kirkham.

Milbank—On December 12, at the Ritz-Carlton, a dinner-dance, for Miss Ella Milbank, daughter of Mr. and Mrs. Dunlevy Milbank.

Neustadt—On November 28, a dinner-dance at Sherry's, for Miss Betty Neustadt, daughter of Mrs. Emlen M. Drayton.

Schumacher—On December 30, at Sherry's, a dinner-dance, for Miss Mary Schumacher, daughter of Mr. and Mrs. Thomas M. Schumacher.

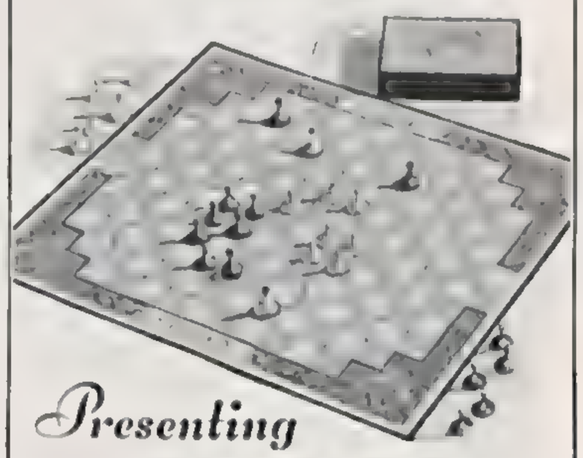
Zabriskie, Johnson—On November 24, at Hotel Pierre, a luncheon, for Miss Constance Pierrepont Zabriskie, daughter of Mrs. Frederick Conklin Zabriskie, and Miss Mary Elizabeth Johnson, daughter of Mr. W. K. Johnson and Mrs. Thierry Johnson.

PHILADELPHIA

Disston—On November 28, at The Barclay, a dinner-dance, for Miss Dorothea D. Disston, daughter of Mr. and Mrs. William Dunlop Disston.

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FIRST READER

Some Books That Will Delight Children at Christmas Time

Perhaps, you are a parent who has been led by experience to be a little pessimistic about picture-books for very young children. If so, your ideas will immediately be upset by Mary Steichen Martin's "First Picture Book" (Harcourt, Brace, and Company). Realizing that a baby is entertained much more by his own ability to recognize familiar objects than by picturesque whimsy, Mrs. Martin has arranged a series of striking photographs by Edward Steichen for babies ranging in age from a year and a half upward. The child's mug, his Teddy-Bear, his knife and fork are all reproduced here for his recognition and delight. The book has been tried in experimental work with great success. A child is first allowed to look at the pictures briefly, with no effort to relate them to his surroundings. Then, he is gradually taught to identify them and later to recognize the details. This is a book that will help him to adjust himself to his new and perhaps bewildering environment.

Slightly older children should be delighted by the gaiety of "The Ark of Father Noah and Mother Noah," by Maud and Miska Petersham (Doubleday, Doran). This is a most disarming version of a certain celebrated biblical event, which has none of that ponderousness usually present in any rendering of the scriptures. Without being too flippant, it succeeds in making a delightful story out of material that is so often ruined by "earnest" writing. It also manages to escape that other pitfall into which two-thirds of children's writers fall—that of silliness. The illustrations are charming. Their bright colours should enthral very young children who have not yet learned to read and will give them a knowledge of the appearance of the different kinds of animals. The story is simple enough for those who are starting out on the paths of learning.

FOR A RAINY DAY

If you are able to ignore the devastating effects of paste, paper, and scissors on the average play room, "Tony Sarg's Book of Tricks" (Greenberg) would be a good thing to buy for your children. This is something more than the usual book of cut-outs, which is so often merely a series of very bad drawings. It is not too complicated for a child to understand, and each trick is prefaced by a story that can be read aloud before starting out to work. It has amusing drawings that we have to associate with this author and is calculated to put ideas into the heads of the most difficult youngsters on a rainy day.

It is almost impossible to imagine a childhood without fairy-tales. Trite as it may seem, the fact remains that these stories are as much a part of our equipment for life as our A. B. C.'s. It would be foolish, however, to try to retell the old favourites. Hans Andersen, Grimm, and Andrew Lang have provided us with what are probably the final versions of these legends, and later authors have done nothing except to elaborate or simplify, according to the age of the child they are trying to interest. It is to new stories that we must turn if we want additional fairy-tale material, and we find such material in an excellent form in "Mugel the Giant," translated by Whittaker Chambers from the German of Paul Gärtner (Longmans, Green and Company). It is about a friendly giant who found his size embarrassing and a very stubborn princess who, in the words of her father, "wasn't really clever enough to be so particular about choosing a husband." It is not in any sense of the word a parody, but it takes the old situations with which a child is familiar and gives them an entirely new twist. It is funny without the laborious humour that is so exasperating to those who have to read a great many juvenile books. The illustrations are delightful. Another translation, "Princess Rosette and Other Fairy-Tales," by Virginia Olcott, from the French of the Comtesse de Ségur (Macrae Smith and Company), is an unusually charming book that should warm the heart of any little girl to whom it is given. It is written with the precision and delicacy that characterize French prose at its best, and the illustrations, with their pastel colouring and fineness of line, carry out the spirit of tenuous unreality that pervades the book. The translation is imperceptible.

Those who remember "Martin Pippin in the Apple Orchard," one of the deservedly outstanding children's books of the past few years, will welcome Eleanor Farjeon's latest book with enthusiasm. This is "The Tale of Tom Tiddler" (Frederick A. Stokes and Company), a collection of short sketches about a sort of Puck who wanders about London. The adventures themselves are not particularly exciting, but beneath the story is a mine of information about the origin of the different streets and the names of famous London buildings. By far the best part of the book, however, is the stories of rhymes that preface each chapter. Poetry for children is so often consciously quaint or entirely senseless that when it can strike a note of sincerity it is very welcome. The Tom Tiddler rhymes carry out the idea of the book and have to do with the historical background of certain parts of London. They are simply written and likely to appeal to the child who has any interest at all in verse.

OLD LEGENDS RETOLD

Closely related to fairy-tales in the heritage of each nation are its sagas and legends. It is only of late years that we have been able to obtain these in a form suitable for children, since their splendour and cadence make translation a hard task. Rosika Schwimmer, in her collection of Hungarian folk- (Continued on page 136)

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V O G U E

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NOVEMBER 24, 1930

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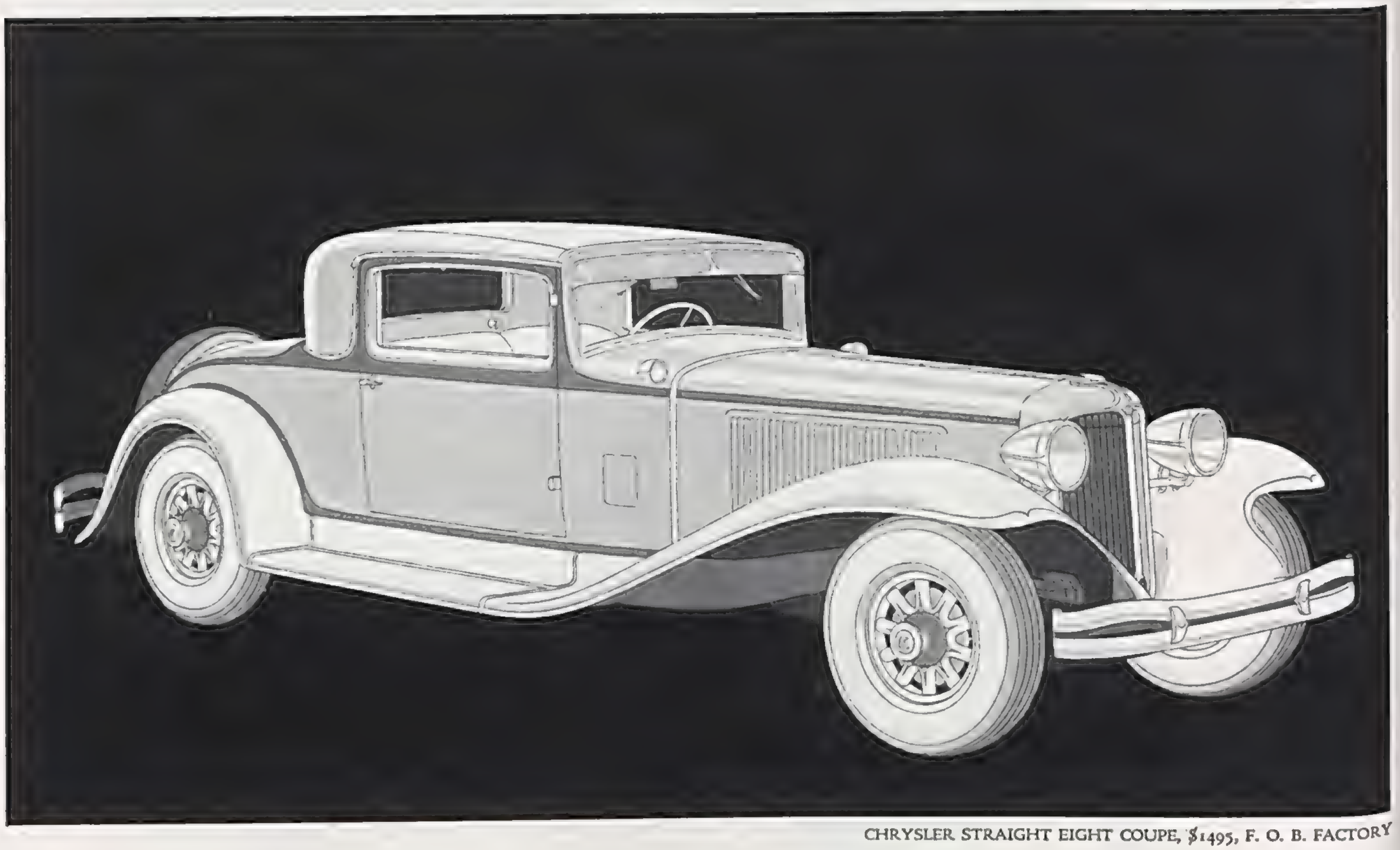
THERE ARE THREE VOGUES

AMERICAN, FRENCH, AND BRITISH

Edna Woolman Chase, Editor-in-Chief

Carmel Snow—Editor of American Vogue
Michel de Brunhoff—Editor of French Vogue
Alison Settle—Editor of British Vogue

CHRYSLER
STRAIGHT EIGHTS



CHRYSLER STRAIGHT EIGHT COUPE, $1495, F. O. B. FACTORY

SMARTEST STYLE—

FLASHING *DUAL* HIGH PERFORMANCE

IN these Straight Eights, Chrysler contributes further advantages to the woman driver who demands the greatest possible measure of security for herself and her family, as well as smart appearance and smooth performance.

These Eights have such a remarkably low center of gravity that other cars seem needlessly high by comparison. And this low center of gravity also gives a perfection of balance that adds immensely to riding steadiness and safety.

In these new Eights, Chrysler engineering has produced smoothness of performance that is in itself the greatest evidence of a supremely fine mechanism.

Of all recent developments that make driving easier and pleasanter, the greatest is the Chrysler Multi-Range 4-speed transmission together with a quick, quiet gear shift. It offers the advantages of *dual high* gears, one for normal city driving and climbing hills, and one for the open road.

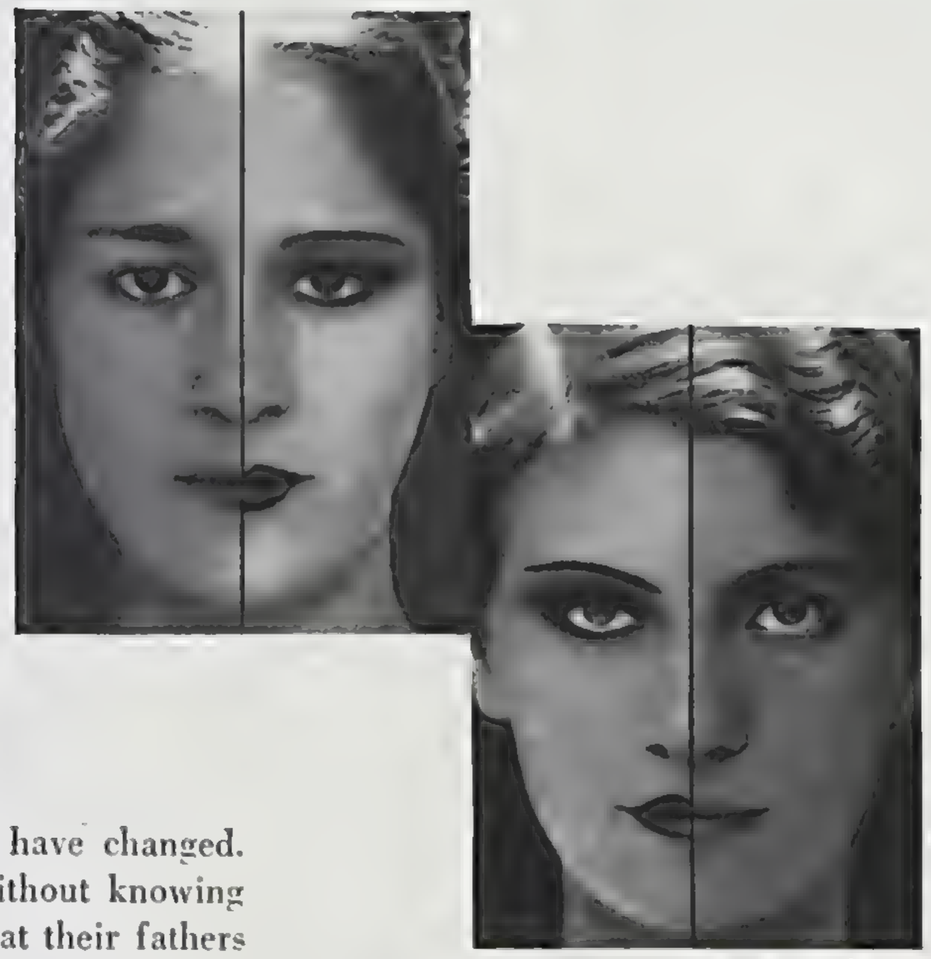
The Chrysler Eights also have internal hydraulic brakes that are safe and sure in all weather. A new degree of strength and quietness in body construction is still another important feature.

Driving one of these Chrysler Straight Eights will be a new and fascinating experience. The nearest Chrysler dealer will gladly place one at your disposal.



CHRYSLER EIGHT — *Coupe (with rumble seat) $1495; Sedan $1525; Convertible Coupe $1665; Roadster $1495. Six wire wheels, $80 extra. Sport Roadster (including six wire wheels and trunk rack) $1595.* CHRYSLER IMPERIAL EIGHT—*Five-Passenger Sedan $2745; Close-Coupled Sedan $2845; Seven-Passenger Sedan $2945; Sedan-Limousine $3145.* CHRYSLER IMPERIAL CUSTOM EIGHTS, *bodies designed by LeBaron — Coupe $3150; Roadster $3220; Convertible Coupe $3320; Phaeton $3575. All prices f. o. b. factory.*

Chrysler Eight and Chrysler Imperial Eight closed cars are factory-wired for immediate installation of Transitone, the pioneer automobile radio. Other models will be equipped on order.



ROYNINGEN-HUENÉ, PARIS

CONCEPTIONS of beauty have changed. You may be a beauty without knowing it. Men are dying for faces that their fathers would never have looked at twice. Young mothers bending over cribs view with alarm the first signs of a cupid's bow and rosebud lips. The face that launches a thousand ships to-day has a big mouth. Something is wrong with china-blue orbs and big blue eyes. Long eyes of grey or green and queer off-shades have a deadlier effect. Tiny, plump, patient hands bore, while long active ones amuse. Eyebrows need not arch nor be plucked to a hair-line. A clean, scrubbed look, a long neck, a small head, Garbo shoulders, and a rangy walk, a keen sense of humour and no hips—there is the basis for the modern American beauty.

Beauty to-day is a science, supremely achievable. In fact, natural beauty has no significance any more. Ugly ducklings stay ugly ducklings only through their own neglect. The world abounds in self-made beauties. Make-up has a new meaning. Eye shadow is considered about as fast as tooth-paste. The last male enemy of lip rouge has surrendered. When we wield the lipstick, it is not to mould ourselves into a preconceived type. We are accentuating our own points. With the genius of good showmen, we are simply putting ourselves across.

But, there's one catch in the whole business, one psychological fly in the cold cream. For after the facial has done its work, after we have been massaged and exercised and waved and manicured, when we step out of our dressing-rooms, we must forget all about our beauty. We must use it as extravagantly as our long-distance telephone calls. While it is working most artistically, we must treat it most carelessly, massacre it in high winds, masquerade it under ludicrous fancy dress, pay no attention to it. For in this age when vanity sits in a hundred bottles on our dressing-tables, by one of those mysterious contradictions of fashion, it is dowdy to be vain.

VOGUE'S-EYE VIEW OF THE MODE



Mrs. John H. G. Pell

Mrs. Pell, who was Miss Pyrma Tilton before her marriage, was one of the most active workers for the very successful Tenth Annual Victory Ball that was held early in November. Mrs. Pell's sister is Mrs. Nicholas Holmsen, of Paris, the former Miss Mildred Tilton, and Mrs. Herbert Claiborne Pell, of Newport and New York, is their mother



THE CULT OF MYSELF

By the Princesse Bibesco

THIS is my return to Paris; that is, to myself. And it was not an instant too soon! On the Orne, I was running into real danger, the danger of becoming a hamadryad: my hair sprouting into leaves, my nails growing into twigs, slowly but surely turning into a tree. Only the choice of the species was left me. Once before, in the time of the Greeks, the anger of Apollo forced women to take root in the country.

But here I am, safe and sound, dropped upon the pavement by the touring-car that backs away to the garage. It has brought me back from the times that are no more, away from that other world where life has not changed since Theocritus. After to-day, I will consult, not the sun-dial, but my watch. I awake from repose, I recapture my power of movement. Intoxicated with my new freedom, I toss my head and make up my mind to attend to my most important and delightful errands. I tread a friendly asphalt that echoes to my footsteps. The grass no longer grows where I have trod, and I find in that a certain vainglorious pleasure.

The light steps of other women, like myself freed from the earth, come and go on this adamantine surface —the polished stones of Paris. They all possess what Lamartine boasted of having, that aristocratic sign, the foot arched in such fashion that one can cross a rivulet without wetting the sole. That is the bootmaker's secret. Those who come back from the country forget that only yesterday they were walking flat-footed on crêpe soles. The first effect of Paris is to make women taller by the height of a heel. Carried along on two little triumphal arches, they hardly touch the earth. If it rains, the asphalt reflects the sky, and they seem to be walking on clouds. Paris does not tire women's feet. The care of the feet is, here, an art like dress. With the feet, one's metamorphosis begins.

I thought of this when at half-past eight in the morning I received the visit of Monsieur Chou, a Chinaman from China, who on seeing me fell on his knees. I called to mind that the Empress Eugénie on leaving the Tuileries precipitately, when the Empire was crumbling, remembered a little gold box overlooked in the bathroom that contained pumice-stone to polish her heels and demanded it.

Chou, when working, knows that he is carrying out a rite. Before finishing, he takes delicate brushes, adopts the position of the Scribe who squats in the Louvre, and thinks he is imitating the Creator when he painted the shells of the sea.

A French expression sums up the importance of the trade Chou plies. "At your feet" is the current phrase that any Frenchman writing to a woman, unconsciously—or almost—puts down. I am reminded of the song of songs. "How beautiful on the mountain are the feet—" But no, feet are never beautiful on the mountain. They are pretty only in Paris.

Tom, the professor of gymnastics, succeeds the Chinaman on the first morning's program. Half an hour of submission to his rules, and one's very character is limbered for the rest of the day. A body that can turn itself upside down, like an hour-glass, has nothing to fear from time. To keep one's head, one must be able to walk on it under any circumstances. A sculptor, as well as a professor of energy and fine carriage, Tom peoples the streets with women straight as arrows, women like Gothic statues.

Next, I go straight to my goal, to the morning fitting. I climb the staircase of Narcisse, with its mirrored walls. I penetrate into a world that has the intelli-

A PORTFOLIO OF DRAWINGS BY CARL ERICKSON



gence to be grey, in the image of Paris—organized grey matter. Who speaks of Paris, speaks of grey. I amuse myself, on the way, on counting the greys, while watching the Seine, as it flows towards the place de la Concorde. It would have required forty-two shades of this one colour, this morning, to paint the background, shade on shade, the clouds not included in the ensemble. Already, I find myself speaking like my *vendeuse*. There she is. She has that air that they all have, of waiting only for me. I always feel that I am, for Madame Loÿs, the only client. There must be several hundreds of us who believe this, in the four corners of the earth. The fitting is at half-past ten, before the fatigue of the day, when the mind is clear and the hands agile. It is, this is understood, my last fitting. Any woman who has had any experience with the Parisian *couture* knows all about that. One goes through Paris, between two campaigns, like Napoleon: ordering a dress for "*la rentrée*," trying on a toile, and going off again.

"The next time you try it on, it will be finished," says Madame Loÿs, reassuringly.

Now, for this final fitting, the fitter, Madame Bertine, narrows her black eyes.

A superficial observer would think that everything was perfect; nevertheless, she is not satisfied. She asks the advice of Madame Loÿs. The taste of Paris is built up on the distaste for imperfection that these divine French workwomen have felt, from mother to daughter, for centuries.

Scissors in hand, Monsieur Henry appears, at the right moment, to pass on the cut. In Paris, the tailor is always a foreigner. I have known Hungarian tailors, Ruthenian, Roumanian, English tailors; never a French





POSITIVELY THE LAST FITTING



SOMEWHERE BETWEEN PARADISE AND A CLINIC

tailor. One does not notice at first, for the tailor speaks only with pins in his mouth. Monsieur Henry, a Czechoslovakian, retires, after having placed on my shoulder a chalk mark that would have been the death of me had I been a Huguenot on a night of Saint Bartholomew.

The diamond needles, along the rue de la Paix, strike the hour for the milliner. I have a rendezvous *chez* Fabienne, near-by.

"This," says Fabienne, with authority, "is what you must have: this is Paris."

It is only a bit of shadow, slashed with fine scissors; nevertheless, how right she is. She takes Paris in her fingers and coifs me with it.

To celebrate one's return to the metropolis, one lunches at a restaurant in the quarter where most feminine errands are done, those mysterious errands of the first day in Paris, which metamorphose the women. You can't get far away from the rue Cambon when you have a rendezvous *chez* Cléopâtre, the coiffeur, at two-thirty.

Long, white-robed beings, angels of the dryer and seraphims of "*ondulation*," haunt this place, half-way between paradise and a clinic. I know of no solitude greater than that in which I am plunged for two hours in their midst. I now understand a little of the isolation of the condemned in the French Revolution, whose necks shivered at the contact with steel. I feel rather like the head of Saint John the Baptist on a plate as my Salomé leaves me to look for my favourite lotion. I understand even something of the aloofness of the deaf as, sitting in a chair in the midst (Continued on page 124)



THE METAMORPHOSIS COMPLETE



HÉLÈNE YRANDE



HÉLÈNE YRANDE—HOLLANDER

• Tea-gowns and dinner-pyjamas have become definitely a part of the evening mode. This very lovely dinner-gown pyjama, "Son Jour," is made of heavy white crêpe romain, cut in two pieces. The bodice is gathered at the bottom to form a waistband of fine folds, suggesting the fringe that borders both the scarf and the divided pyjama skirt

• "Quand Même," a formal banana satin tea-gown from Yrande, is distinguishable from an evening dress only by the casual way in which the soft, loose bodice folds are crossed. It has a high back décolletage, from which hangs a bolero, and the skirt has a train. This is a gracious type of gown that is extremely chic for dining; from Hollander

THE DINNER TEA-GOWN AND FORMAL PYJAMA



MOLYNEUX—BERGDORF GOODMAN

• Molyneux has designed this graceful formal tea-gown, "66," of cut velvet with a pale rose flower pattern on a pale coral ground. The fulness of the cape sleeve, ingeniously cut in one with the bodice, is caught in at the softly tied belt, and the skirt folds emerge below the smoothly wrapped hip-line. This model is an exceptionally lovely example of the tea-gown that is only a little less formal than an evening gown; from Bergdorf Goodman

THE EVENING RUNABOUT FROCK

• As a nation, we run about in the evening—in and out of taxis, to and from the theatre, round the corner to the movies, from one speakeasy to another. For this active evening life, enter this runabout frock—typically New York, tailored, and yet festive because it is made of gold flowered lamé. The short jacket with kolinsky-bordered sleeves ties at the waist-line; from Bergdorf Goodman; posed by Joan Bennett



VON HORN

BERGDORF GOODMAN



LANVIN—BERGDORF GOODMAN STEICHEN

A JACKET SLIPS OFF BARE SHOULDERS

• Lanvin uses sky-blue crêpe and silver lamé for one of the loveliest pyjamas of the year. The lamé and crêpe jacket may be removed to disclose the new bathing-suit back, shown at the right—a fashion that is seen also in many evening dresses. During the past summer, at Antibes, where very extreme costumes are worn, many of the women wore a simple type of pyjama, with a necklace décolletage, to the informal dances at the Casino and carried capes or jackets to match; frock and slippers from Bergdorf Goodman; jewels from Mauboussin

BLACK - NAÏVE

• Black may be very youthful and naïve when it is used in a black taffeta frock with puff sleeves and a gracefully flaring skirt, as in this model designed by Milgrim, one of the few American houses to create its own models. The youthful evening dresses at this house are especially charming, and this is a lovely example, with its row of rose-pink velvet knots at the wide neck-line; posed by Joan Bennett; jewels from Mauboussin



MILGRIM

STEICHEN



STEIN AND BLAINE STEICHEN

• Another American designer gives evidence of extraordinary cleverness in this costume of heavy black Lyons velvet designed by Miss Steinmetz of Stein and Blaine. The silhouette of the dress, with its deep décolletage, follows the lines of the body and breaks into fulness at the bottom. The jacket lends balance by its wide standing collar, which ties at the waist-line, and sleeves flared from the elbows; jewels from Mauboussin

BLACK - SOPHISTICATED

THE SKIRT-AND-TROUSER PYJAMA

Joan Bennett, the popular young star of Hollywood, wears this new compromise—Vionnet's pyjama-teagown, of pale pink reversible satin, with a circular skirt tied at the waist, showing the trousers when in motion. The crêpe side of the satin is used for the blouse; Hattie Carnegie. Slippers, Bergdorf Goodman. Emerald and diamond bracelets; enamel vanity-box; Mauboussin. Silver kid pillows; Robert Locher



STEICHEN

VIONNET—HATTIE CARNEGIE



HOYNINGEN-HUENE, PARIS

SELF-MADE BEAUTY

• Make-up is an integral part of the modern conception of beauty. Without cosmetics, our faces appear unnatural in an artificial world. But each woman must treat her cosmetic problem with due consideration. She has the power to transform and to enhance her face at will, but only when she brings subtlety and knowledge to her choice and application of make-up. For to-day, beauty is as beauty makes up

EACH woman must be the artisan of her own beauty. Like a painter who sees his composition taking shape on a blank canvas, she must visualize, in her mirror, the lovely possibilities of her own face. With make-up as her palette, she can evoke her latent qualities, recreating herself, in so far as possible, according to the ideal of what she would be.

Make-up is the touch of artificiality, paradoxically enough, that makes us look natural in an artificial world. Even the best of skins that is not made up has a slightly undressed and unfinished look in conjunction with clothes, and the rosiest complexion, in a modern setting, looks rather insipid, if left to itself. It is all a matter of finding the colours that blend with, but emphasize, your own pigmentation, and then applying them so deftly that they will draw attention to your good points without being obvious in themselves.

Harmony in make-up is the new effect for which to strive. The Pierrot mask—a vivid slash of red lips in a pale, powdered face—has no place in this very feminine and individual mode. All crudity and violent contrasts are out of fashion, but it is impossible to decree that certain colours are or are not best. Whatever colours bring out your own best points are right, and you can decide upon them only after experimenting with different shades in a clear light. The make-up specialist at Helena Rubinstein's salon has a veritable galaxy of colour boxes and pots. She blends the colours together, dipping into this pot and that, mixing them on a palette, and trying them out on your face until she finds one that suits you perfectly.

All beauty specialists are creating more and more natural appearing make-up. The trend in rouges, whether for cheeks or lips, is away from the orangy, mandarin shades to redder tones; but there is an infinite variety of these. Marie Earle has a new cream rouge that comes in light, medium, and dark shades; with all three derived from a very natural red. The medium shade is really a blood-red, which, to the average complexion, gives just the right healthy and rosy glow. Whatever happens, don't let your finger-nails clash with the new deeper red of your (Continued on page 102)





MRS. PHILIP BOYER

MERRY GO ROUND OF MANHATTAN

LIKE a noisy, brilliant roundabout, it tears round and round, this carousal that is called by some "The Social Whirl." The lights glare cheerfully, the latest Broadway tunes are ground out to accompany the enthusiastic gyratings. The young married and the young divorced bestride fat pink pigs labelled variously "Art," "Music," and "Literature," a group of happily shrieking débutantes rides spotted horses that kick dangerously, while others go more sedately round and round, clasping the iron poles provided for the timid. All these people are regular habitués of the carousal; they spend their lives amusing themselves in it. It's the best fun to be had in the world. It's New York.

This year, the hobbies we ride are shiny with fresh paint, the lights are brighter, the tunes are catchier than they have ever been. If it is a little harder to find the nickel for your admittance, what of that? You have new dresses, and here's a new beau for you, and it's the best season for the roundabout in years.

Where shall one begin to describe the fun we are having, the places we are going, the things we are saying this year?

Every one whirled to the Condé Nast party, which inaugurated the miniature golf-links up in the Grand Central Palace. Dressed in the brain-children of Chanel and Patou, lovely ladies attempted to make holes in



MRS. JOHN KELLOGG

LADY RIBBLESDALE

MRS. MALCOLM I. MEACHAM

MRS. GEORGE C. CLARK, JUNIOR



MRS. ESMOND O'BRIEN

one, while firing a bit of back-chat at a beau struggling with the intricacies of tin hillocks and toy tunnels. Along the side-lines, backgammon found its acolytes at small tables. An orchestra played somewhere else on the floor, and young things sated with golf attempted a difficult bit of tango. Those unsated practised their drives on an apparatus presided over by Mr. Grantland Rice.

Every one was there. Lady Ribblesdale's white hair and black satin frock made a chiaroscuro accent against the artificial grass of the golf-course. Gilbert Miller and his lovely dark wife came, with a party who had been to see the Miller opening of Molnar's "One, Two, Three!" Frank Morgan came from his show, and George Jean Nathan came and talked, and Rube Goldberg came, and Rodman Wanamaker with his beautiful bride. Mrs. Vincent Astor came, like a daughter of the gods, and Lady Castlerosse came, with her gilt hair and curly mouth, and Mrs. George C. Clark, junior, the talented Lily Cushing Clark. They all came.

Talk has not yet died down about that delightfully amusing affair, the Great-Grandfathers' Party on Long Island.

The roundabout rocked with laughter at the invitation. Thomas Eastman, who had previously convulsed them with the diary of his trip to Africa, wrote it. It ran on hilariously, as follows: (Continued on page 110)



PAINTINGS BY JAN JUTA

MATTIE EDWARDS HEWITT

• The very unusual dressing-room of Mrs. Albert L. Smith, at Brookville, Long Island, achieves an effect of great spaciousness through the use of solid sheets of glass for the walls. These are painted with decorations by Jan Juta. The balustrades are in black, the graceful fountain in white, and the painted curtains, like the real ones, are in green. The dressing-table stools are in Empire-yellow satin tufted at the top and draped with three rows of deep, heavy fringe, giving a skirted effect that is very amusing

MIRRORED DRESSING-ROOMS REFLECT THE MODE

WALLS OF PAINTED GLASS



PAINTINGS BY VICTOR WHITE



DRIX DURYEA

• Softness of tone and delicacy of line characterize the dressing-room of Mrs. Richard Hoyt in her house in New York. Victor White, one of the first artists to use painting on glass as an effective medium for interior decoration, has chosen the soft green of the real taffeta curtains as the prevailing colour throughout the room. The ceiling, painted in this shade, cleverly simulates in a conventionalized pattern the gathered folds of taffeta. A deer and a peacock in subdued tones achieve the same restraint. On the floor is a black Kentsha carpet

• The dressing-table, which was designed to avoid any confusion of line, has an aluminum leaf glazed base and a top of black glass on ebonized wood. The amusing drawer pulls are of crystal stars with chromium-plated knobs. The black and aluminum leaf bench is cushioned with green taffeta; decorations by Miss Shotter, Inc.



GERVAIS • GERVAIS • VERBEN

FORMALITY

IN THREE DEGREES

• Rust velvet—a new and gleaming colour for evening—is used for this informal dinner-dress (left) with an oddly cut neck-line, full tucked sleeves, and a simple, yet romantic air; from Gervais

• The lingerie neck-line with shoe-string straps and a wide band of rhinestones rises smartly above this sheath-like Suzanne Talbot frock of tucked black chiffon (centre), which flares into petalled tiers at the knees; Gervais

• A deep cape of silver paillettes falling to the waist-line gives dignity and charm to this lovely dinner-dress of dark blue chiffon. The appearance of dark blue chiffon at the dinner-hour is both new and refreshing; from Verben



MILGRIM • BERGDORF GOODMAN • GERVAIS

FUR EDGES

THE SHORT SLEEVE

• The débutante—and every one else, too,—is wearing the dress with a short fur-edged sleeve. This is a purely American fashion for informal evenings, and the dark fur has a way of bringing out the beauty of shoulders and arms. The silver lamé dress (above, left) has sleeves bordered with mink; Milgrim • The bright dark green velvet dress (centre) also uses mink on its sleeves and around the modest neck-line; Bergdorf Goodman • Wide bands of chinchilla encircle the brief sleeves of the unusual evening dress worn by the débutante seated at the right. Silver lamé is the fabric, the four-buttoned blouse has wide revers, and the skirt is gracefully full; from Gervais



DE PINNA • BERGDORF GOODMAN • BERGDORF GOODMAN

NEW COUNTRY COATS ARE DEEPLY REVERED

• Suède leather is a popular material for new country jackets, and this one is in red with its collarless line accented by deep revers. The dress worn beneath it is of jersey in red, black, and grey, and the same gay fabric is used as a lining for the jacket; from De Pinna

• A classic coat for the country (centre) is of bold herring-bone tweed in beige and brown. Its simple, slender lines and double-breasted effect are accented by wide revers, four buttons, and a small velveteen collar; from Bergdorf Goodman

• Chanel named the very chic coat at the upper right after a smart coachman. It has the revers so necessary to chic, cut from nutria fur and applied, to match the large collar and cuffs. The lines of the coat are long and gracefully slender, with a fitted waist and slightly flaring skirt. It has four buttons and the inevitable deep pockets; from Bergdorf Goodman

COUNTRY SUITS NOW

PICK A CAPACIOUS POCKET

• The suit is all important for country wear, this season, and it expresses its individuality by means of pockets and belts. The suit shown at the left below is of soft dark green wool. The jacket is cleverly seamed, and the suit is worn with an ombré wool sweater; Peck and Peck

• Chanel features a new type of country suit. This one of brown, pink, and green jersey tweed has a two-piece dress with a green jersey collar and silver buttons and a jacket with flying squirrel fur; Chez Ninon

• One of the smartest suits of the year (next to right) is copied from a chauffeur's jacket. Chanel makes it of navy-blue jersey flannel with a jersey blouse striped in blue, red, and white; MacVeady

• The Louiseboulanger suit, lower right, is of rough black-and-white tweed. The jacket is sloped up in front to give a new swing to the silhouette, and the red shantung scarf and blouse are colourful accessories; Bendel



PECK AND PECK • CHANEL—CHEZ NINON • CHANEL—MACVEADY • LOUISEBOULANGER—BENDEL

IT'S THE WAY IT'S WORN

• The chic of this brown felt bicorne, reminiscent of an eighteenth-century marquise, lies in its side-forward tilt on one side and its upward sweep on the other. Suzanne Talbot, who designed it, adds a tiny nose veil. It is worn with a brown Vionnet coat; Saks-Fifth Avenue

• The bicorne by Patou, shown below, is smart for the young girl, who wears it well back on her head, as well as for the older woman. It is of taupe felt with a band of taupe krimmer, and it has a most becoming side width. It is worn with a krimmer jacket; Kurzman



SUZANNE TALBOT—SAKS-FIFTH AVENUE

THE WIDTH OF THE BICORNE IS KIND TO ANY AGE



PATOU—KURZMAN



MARIA GUY—BENDEL

GROSGRAIN RIBBON

• Grosgrain ribbon, applied in crossed bands, adds to the chic of the brown wool beret by Maria Guy, which is shown at the left. Clever draping, so important in the treatment of the small hat, gives a little fulness at one side, breaking the severity of line. The very new coat with which this beret is worn is by Callot and has a graceful cape collar trimmed with wide bands of brown caracal. The deep cuffs of the same fur come well above the elbow, making practically an entire sleeve of fur, with very little of the brown cloth showing; Bendel

THE FEATHER CHOU

• By a turn of the head, the lady at the right discloses a bright feather, which is worn jauntily over the ear of her very smart Marie-Christiane beret. The hat is of brown chenille jersey and is draped to emphasize all the contours of a well-shaped head. It is worn with a flat brown fur scarf arranged in the manner of a cravat, which is very smart when becoming to the wearer; Jay-Thorpe



MARIE-CHRISTIANE—JAY-THORPE

THE BERET RAGE INCREASES



FOTOGRAMS

MRS. VANDERBILT'S WHITE BALL

• A modern and very amusing idea for a costume party is that of having every guest—both men and women—come dressed in pure white. This very decorative all-white effect is seen in these photographs taken at Mrs. Fair Vanderbilt's famous white ball. Above, in the accepted order, are Mr. John Regan, Mrs. Paul Morton Smith, Mr. Paul Morton Smith, Miss Virginia Thaw, Mr. B. Johnson, Miss Sybil Whigham, and Mr. Le Grand Griswold

• At the extreme left, the much-enveloped man is Mr. James Altemus, and next to him is Mrs. Vanderbilt's daughter, Mrs. Earl E. T. Smith

• The guest with the powdered wig, in the photograph at the left, is Mrs. William B. Harding, and Mr. Harding wears a white version of a former gallant's clothes

SEEN ON THE STAGE

BY DAVID CARB

LAST autumn, the theatre was startled out of its long summer sleep by a veritable *mitrailleuse* effect of pistol-shots, each one the *deus ex machinâ* of a murder mystery play. The shock was so great that the very stones of New York rose and, like the stones of another imperial city, mutinied. And so the detonation dramas soon fell apart, crumbled, and the heedless feet of Broadway trampled upon their dust. This year, the impresarios have taken another tack—they have used numbers of dramatized novels and English plays and players to arouse the drama from her mid-year slumber. Yet, strangely, those that have made any impression on her have all been native and only one not an original work. Which is, of course, as it should be, since we who pass our evenings in the theatre are presumably patriots.

Of the dozen or more plays that have come to the metropolitan stage in the last fortnight, eight, at most, merit any consideration—the others have practically no raison d'être either as pieces of writing, in what they would say, in the manner of saying it, or the promise they offer. Nor has the acting been of a kind to warrant mention despite the vehicle. Three of the eight are original American works, three have been chiselled from novels, one has been imported intact from England, and the eighth, a Hungarian comedy—of necessity comes to us indirectly through adaptation and is interpreted by American actors obeying the commands of an American director.

Six of the eight for sufficient reasons will doubtless quickly fold their canvases and steal to the storehouse; two—an original work and a dramatization of a novel—deserve and will probably have success—all kinds, including the financial.

"Once in a Lifetime" is, first and foremost, a hilarious, unrestrained, extravagant, mad burlesque of Hollywood, its people and their doings, by Moss Hart and George S. Kaufman. Endowed with seemingly unlimited invention, the authors, ignoring characterization, story, plot, all the rules and shibboleths of the courses in playwriting, have created a joyous entertainment of, for, and through the theatre, and only the theatre.

The play is concerned with three small-time vaudevillians who, lacking funds and a booking, rush across the continent when speech comes to the films to teach the great ones of the screen how to talk. They fail at that. But one of them, through sheer dumbness, reaches the dizziest directorial heights and pulls his companions up with him to affluence and acclaim. As Ethel Barrymore used to say, "That's all there is, there isn't any more." But it is quite enough to provide the foundation for three crackling acts overflowing with broad satire, wild burlesque, big laughs—the brand of laughter that shakes the body and sends rivers of tears tumbling down the cheeks.

"Once in a Lifetime" is not kind. But it does exaggerate so intemperately the flatulent, humourless Madame Sans-Gêne atmosphere of Hollywood that each individual connected with the world's first or hundredth greatest industry can easily convince himself that he is an—or the—exception. So he, as well as the layman, will have a full, joyous evening at the Music Box.

In addition to collaborating on the manuscript and directing the production, (Continued on page 126)

VON HORN



CLIFTON WEBB, LIBBY HOLMAN, AND FRED ALLEN IN "THREE'S A CROWD"



FOR THE HOSTESS

HUNT BREAKFASTS

AND COUNTRY LUNCHEONS

• While many Hunt Clubs are proud of their mahogany and enjoy the reflection of beautiful silver in its polished surface, a bare table should be of good wood to justify its exhibition. This is a fine one. The plates shown here, and the glasses with their brilliant red and blue design, could, if desired, carry a monogram. They are very appropriate to the occasion. The two magnificent loving-cups and the table silver (called "Hunt Club") are from Gorham; the table and china fox from Stern

EXCEPT in the cubbing season, during September and October, when one starts at dawn and returns for the morning meal at nine or ten o'clock, a "Hunt Breakfast" is really luncheon; sometimes served at one o'clock before a drag; sometimes after the run, which means at two, half-past two, or even three o'clock, depending upon when the hunting-day is finished. Fox-hunting, not being run on schedule time, makes the Hunt Breakfast rather a movable feast, for naturally nobody would pull out of a good run for the sake of eating, no matter how hungry he was or how excellent the food promised to be.

Let us say the guests are invited at two o'clock and begin to straggle in at a quarter past. There may be one large table—or there may not—, but small tables ready set are essential and really the easiest and most comfortable way to manage. The best kinds of foods are hot eggs, hot codfish cakes, hot creamed oysters, hot minced chicken, all in big dishes on heaters on the sideboards where guests can help themselves. Hot tea and coffee, with hot milk for those who like café-au-lait better than black coffee, and big breakfast cups, as well as demi-tasses, are provided. For cold dishes, there are Virginia ham, capon or pheasant, cold roast beef, and two kinds of salad, and also the usual accessories of cheese, biscuits, (Continued on page 112)



• Each one of the four people at the table, below, has selected a different sort of food from the buffet. One has chosen baked oysters, two have preferred cold cuts of meat and different salads, and the fourth has succumbed to the delights of curried fish in rice, or perhaps kedgeree, for which the recipe is given. All the food comes from the Saint Regis, where Chef Edmond himself superintended. The table and cloth are from Stern; china and glass from Ovington; the silver punch-bowl from Gorham





DANA B. MERRILL

• The coiffure shown at the right illustrates to what smart extremes the very youthful head may go. This is a long bob, descending in smooth, wide waves. It is drawn forward slightly at the sides, revealing the ears. Such a coiffure is ideal when a beret is worn. The feeling of the head is very modern, yet there is a romantic note in the arrangement. The hair must be naturally curly or permanently waved to create and retain this effect. The diamond and ruby necklace is from Mauboussin



COIFFURE BY R. LOUIS

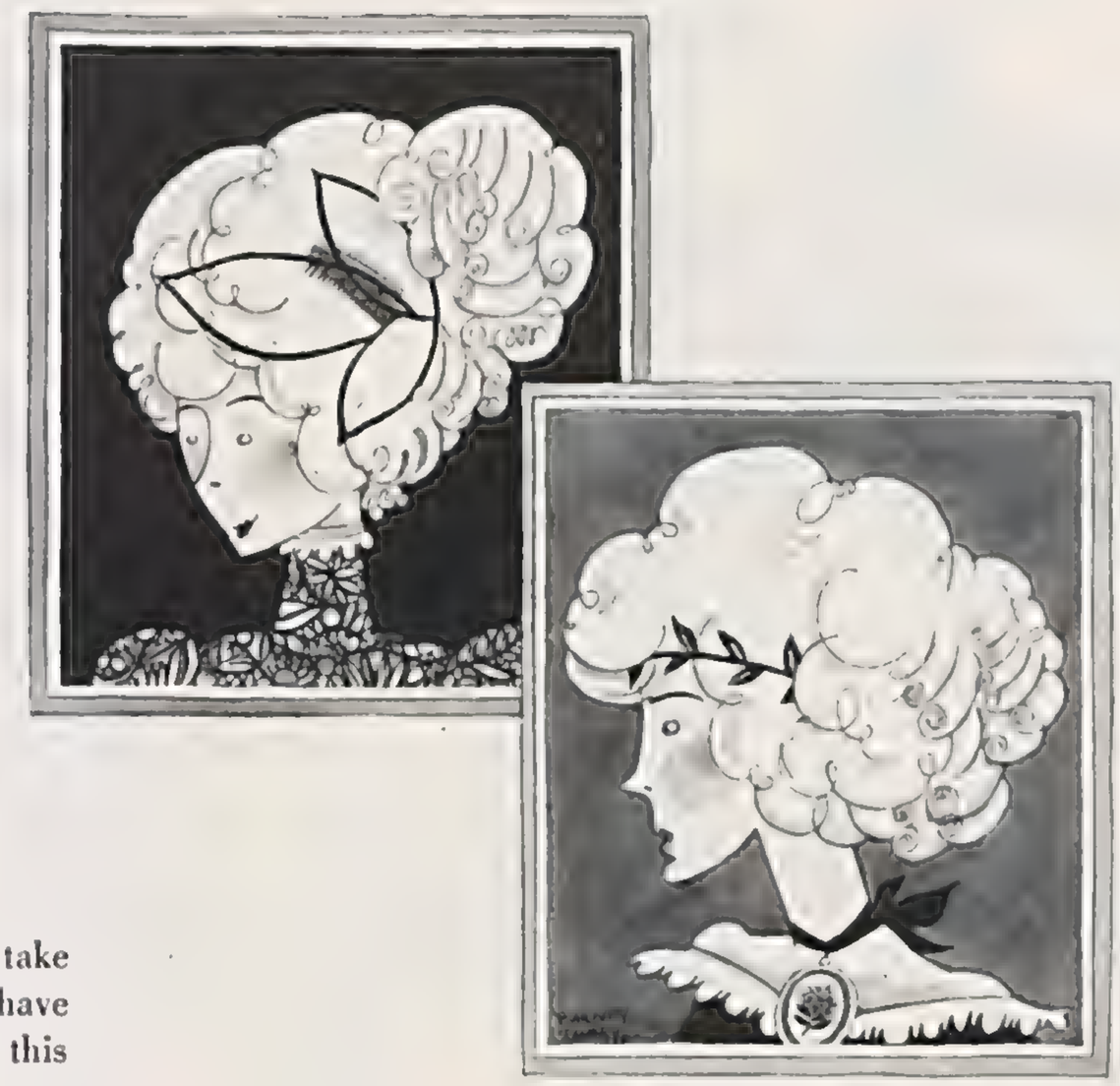


TONY VON HORN

COIFFURE BY LAURENT

• This coiffure (shown at the left) is a typically smart arrangement of longer hair. It is as distinguished and becoming for an older woman as for a younger, and it has the perfectly groomed appearance that is the criterion of all chic. The hair has been skilfully modelled to the head, as it is in every smart coiffure, and turned up in a small close roll all around. This arrangement allows for individual variations which are described in the accompanying article. To create them, the hair must be naturally or permanently waved. The diamond choker is from Mauboussin

LONG MAY THE PERMANENT WAVE



• In 1915, when permanent waves were new, modish coiffures rose to such triumphant heights as these

THE new coiffure is no longer a thing that we can take or leave alone. At this time last year, we might have had some doubt in our minds about accepting it. At this time this year, one discerning glance at the new hats revealing half our heads dissipates this doubt forever. We can not possibly wear these hats unless our hair is arranged for them. Indeed, it is no exaggeration to say that our coiffures are fully as important as our hats, even out-of-doors.

Of course, longer hair is the smartest hair. This is an established fashion fact, taken for granted now in any reference to smart coiffures. If any one is still in doubt as to how long is long, one expert explains that it is "hair that is long enough to do something with." But when we speak of the new coiffure, we infer far more than length. We mean that the hair is soft and beautifully arranged, and—that benison upon feminine heads—it is really more flattering than anything that has happened to us in a long time. All this leads up to still another axiomatic fact about the new coiffures, and this is that they need more care and skill in arranging than any close bob ever did, and, lacking the gift of naturally curly hair, they must be ruled by a permanent wave. For the smooth undulations, the little curls, the chic, small roll that clings close to the back of the head—all hallmarks of the smart coiffure—can be created only with hair that has been waved permanently either by Nature or by a machine.

If we all had perfect hair-dressers to whom we could go every time that a hair strays from place, the coiffure problem would be easily solved. For the great majority, however, this is scarcely a feasible practice, and the average smart woman demands a coiffure that can be kept in good order between visits to her hair-dresser. A perfectly modelled head is still the starting-point of the smart coiffure, whatever the length of the hair, and provides a silhouette that can be kept unbroken merely by passing a comb through it. Every good hair-dresser knows this and shapes his heads accordingly. Also, the good coiffeur is able, and willing, to give his clients or their maids suggestions for keeping the hair smartly dressed between visits to the salon.

One skilful New York hair-dresser achieves the modelled effect with semi-long hair by cutting most of the hair short in back, as though for a close bob, leaving only enough of the semi-long length in back to turn up in a little roll at the neck that hides the ends of the short hair. This keeps the roll close and small. Another way to achieve the modelled effect is to have all of the hair skilfully thinned out, without affecting its length. This is especially true when the hair is worn in a chignon, so there will be no heavy effect. Whenever the hair is naturally thick, the skilful coiffeur usually indulges in a bit of thinning out all over the head.

Vogue feels that the coiffure shown in the lower photograph on the opposite page is a typically smart one of the new season. It is one that can be adopted by an older woman, as well as a younger one, since it is both distinguished and youthful. With all coiffures of this type, "keeping the back hair up" becomes almost as much of a problem as it was in the days when we resorted to barrettes for this purpose. But, once the hair has been permanently waved and trained to fall into these contours, a woman with skilful fingers can become practiced in training this little roll in the way it should go. There are even little curling pins to be purchased in the five-and-ten-cent stores over (Continued on page 103)

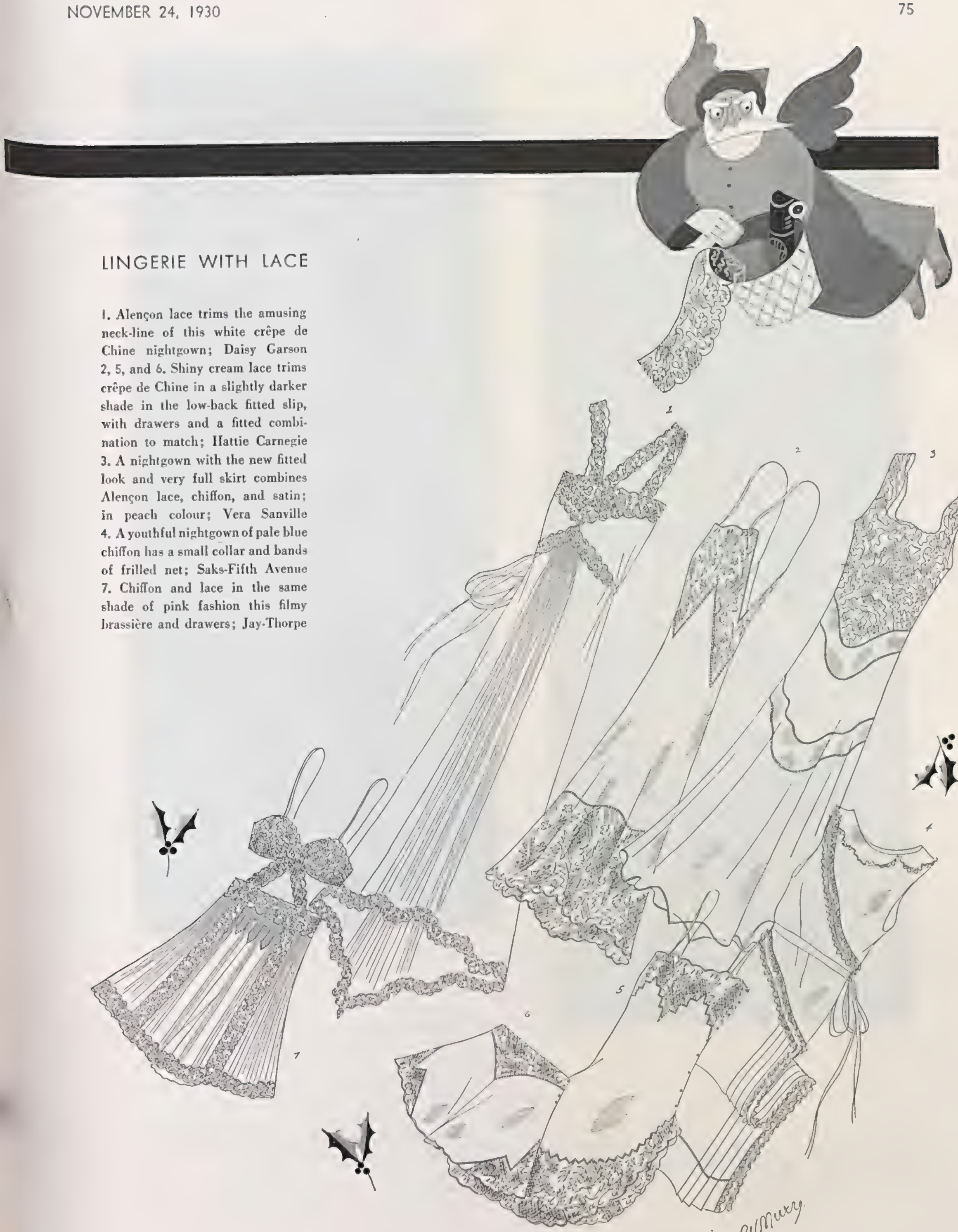


LACELESS LINGERIE

1. The fitted line is smart in a blue satin nightgown; Hattie Carnegie
2. This pale blue crêpe de Chine négligé uses gold embroidery and a lining of pale pink satin; Bendel
3. Very new is this opal satin nightgown with a bolero back and a crossed surplice; Vera Sanville
4. Pale blue quilted crêpe de Chine négligé; Saks-Fifth Avenue
5. Crêpe pyjamas to match No. 4
6. A white Shetland wool bed jacket has a pink chiffon lining; Bendel
7. Pink satin and crêpe make this fitted combination; Daisy Garson
8. Perfect to wear with a sheer white evening dress is a low-backed slip of white crêpe; Daisy Garson

LINGERIE WITH LACE

1. Alençon lace trims the amusing neck-line of this white crêpe de Chine nightgown; Daisy Garson
2, 5, and 6. Shiny cream lace trims crêpe de Chine in a slightly darker shade in the low-back fitted slip, with drawers and a fitted combination to match; Hattie Carnegie
3. A nightgown with the new fitted look and very full skirt combines Alençon lace, chiffon, and satin; in peach colour; Vera Sanville
4. A youthful nightgown of pale blue chiffon has a small collar and bands of frilled net; Saks-Fifth Avenue
7. Chiffon and lace in the same shade of pink fashion this filmy brassière and drawers; Jay-Thorpe





PALE CORAL



RUBY AND EMERALD

A GIFT WITH A SPARKLE

• Rhinestones and emerald beads form the chic flat necklace (above, left) from Milgrim and the necklace (centre) with a bracelet to match; Bergdorf Goodman. The colour of true rubies is caught in the two-strand necklace with rhinestones; Hattie Carnegie. In the insert are a rhinestone and ruby clip, Mrs. Franklin, Inc.; and a rhinestone and emerald bead clip; Milgrim • Pale coral is smartly strung in all three necklaces shown in the photograph at the left. The three-strand one has inserts of single corals circled with rhinestones; Mrs. Franklin. The single strand is from Lord and Taylor; the five strands from Saks-Fifth Avenue



TURQUOISE



MARTINUS ANDERSEN

CRYSTAL

• The light-weight turquoise beads shown at the upper left are smartly twisted together; from Mrs. Franklin, Inc. The three strands of turquoise beads (above, right) have oval turquoise clips to match (lower left); Bergdorf Goodman. An amusing necklace at the lower right is of turquoise strung on rhinestones; from Bendel

• The panel at the right shows a charming frosty crystal necklace for evening (upper left), Saks-Fifth Avenue; unusual braided crystals and rhinestones (upper centre), from Kathleen, Inc.; a flat crystal necklace of unique design (upper right), from Lord and Taylor; and, below, a crystal and ruby collar, Saks-Fifth Avenue

NEW TWISTS IN FASHION



DANA B. MERRILL

1. Black enamel vanity-case, with marcasite clasp
2. Similar to 1.; both from Saks-Fifth Avenue
3. Blue linen sports handkerchief; darker monogram, beautifully machine stitched; Bonwit Teller
4. Antelope bag with jade clasp; from Nat Lewis
5. Chubby gold initials on tortoise-shell, a new note on this antelope bag; Nat Lewis
6. Bracelet of black painted wooden beads
7. Twisted necklace to match 6.; Hattie Carnegie
8. Black chiffon handkerchief; Jay-Thorpe
9. Black Lyons velvet afternoon bag; Bendel
10. This black shiny leather travelling-case has cream coloured enamel fittings; Jay-Thorpe
11. Chanel's rhinestone collar; Bergdorf Goodman
12. Chanel's rhinestone pin; Bergdorf Goodman
13. Gold sports watch; pigskin strap; Hermès
14. Gruen's watch with a cord strap; Betteridge
15. Sterling silver; leather cord; Bergdorf Goodman

FEMININE GIFTS

1. Very smart are these beige eight-button doeskin gloves with new width; Bonwit Teller
2. This black morocco bag with a prystal clasp is perfect for day wear; Hattie Carnegie
3. A pink lining and pink prystal clasp brighten this black crêpe bag; from Mrs. Franklin
4. A ruby bead evening bag is a clever foil for ruby jewellery; from Bergdorf Goodman
5. This brocade bag is from Bergdorf Goodman
6. Hand-painting and Beauvais embroidery distinguish this bag; marcasite clasp; Bergdorf Goodman
7. This leather belt matches the bag; Hermès
8. The leather bag that forms an ensemble with the belt has a silver clasp; from Hermès
9. Rhinestone buckles from Saks-Fifth Avenue
10. More rhinestone buckles; Saks-Fifth Avenue
11, 12, and 13. These three leather belts have entirely new buckle inventions; from Hermès



DANA B. MERRILL



VANITY FARE FOR CHRISTMAS



MARTINUS ANDERSEN

• The small bird (upper right) surmounts a Lalique ash-tray; Saks-Fifth Avenue. Inner circle (left), vanity-case with lipstick attached, marcasite motifs, Bonwit Teller; (right) Elizabeth Arden's new loose powder-case and lipstick. Outer circle, left to right, Harriet Hubbard Ayer's double vanity-case and lipstick; Coty's platinum-toned triple vanity; Primrose House's triple compact in black and silver; purse atomizer from Bonwit Teller; purse-size "Jaytho" perfume from Jay-Thorpe. Each of the smart vanity accessories shown in this group can be purchased for under eight dollars

• The outer case (left) holds beautiful chromium bottles of Lenthéric's "Asphodêle," "Forêt Viege," and "Miracle"; from the Lenthéric salon. The case of chartreuse leather lined with black moire has jars and bottles to be filled with one's individual preparations; from Altman



• Molyneux's newest fragrance, which is appropriately named "Le Chic," appears at the left in smart modern guise, in bath salts and dusting powder; from Lord and Taylor

• The chic black containers for the Bertie preparations (back row, below) are monogrammed to order; the powder jar and bottles (second row) are of Venetian glass; the black and crystal set (third row) are for bathroom or dressing-table; Saks-Fifth Avenue. The distinctive square glass powder-box with a dark blue band is from Lenthéric, and the round box holding "Jaytho" powder is from Jay-Thorpe. The three new perfumes shown in the foreground are d'Orsay's "Ganika" (left), Ybry's "Amour Sauvage" (upper right), and Corday's "Quand?" (right); Lord and Taylor. The amusing bottles with the house designs (shown at the right) and Chanel's talcum powder (left) are from Altman



MARTINUS ANDERSEN

SUITS THAT STAY IN THE COUNTRY

• Vogue has been saying that there is more and more difference between the suit for town and the suit for the country. Here are three examples, definitely country suits and entirely out of place in town. At the left is Worth's "250," with a beige-and-brown tweed jacket, a beige tweed skirt, beige jersey blouse, and orange-and-brown scarf

• Molyneux's brown woollen suit, "12," centre, has a box jacket with raglan shoulder cut, box-pleated skirt, and a beige jersey tunic blouse with a beige-and-brown dotted foulard tie; Bonwit Teller

• Jenny makes a country ensemble, "Engadine," right, with a yellow-and-brown jersey dress and a three-quarters brown tweed coat with a loose raglan cut. The knotted scarf collar on the dress is of yellow silk crêpe



WORTH • MOLYNEUX—BONWIT TELLER • JENNY



REDFERN • MOLYNEUX—BONWIT TELLER • GOUPY • IRÈNE DANA

FROCKS THAT SHOULD STAY IN TOWN

• The dress that is merely a dress and pretends to be nothing more has an unusual amount of character this year, as all four of these models show. Redfern's black faille dress, "Bel Hiver," left, with a narrow green plaid stripe, has a bodice and long sleeves in one and broad folds of material crossing and wrapping around the hips

• Molyneux imparts a sophisticated softness to "4," the black wool crêpe dress in the foreground, with its flat collarette; Bonwit Teller

• Goupy's youthful dress "Touche à Tout," on the seated figure, is of mulberry woollen. Fine pin tucks release fulness on collar, cuffs, and skirt

• Irène Dana uses black wool crêpe for "30," extreme right. A looped edging of black silk fringe outlines the collar, long sleeves, and tunic



HOYNINGEN-HUENÉ, PARIS

CHANEL—FRANCES CLYNE

THE DRAMATIC FLARE AT THE KNEE

Chanel dramatizes the new feeling for contrast both in fabric and in line by moulding the figure to the knees in black velvet and adding, from the knees down, a sharply flaring flounce of crisp black tulle. Silk stitching outlines the subtle cut of this frock, "185," which is worn by Miss Lee Miller; model from Frances Clyne. The interesting short necklace and bracelet of diamonds are from Ostertag

Enormous rose-and-crystal bead roses in heavy bas-relief on pale rose chiffon give a rich, gleaming quality to this Irène Dana dress, "80," which Miss Lily Damita wears in the photograph below. The partly beaded scarf is worn draped across the shoulders and flung to the back, where it falls to the floor in a train effect. The higher waist-line, which is a feature of this house, is marked by a crystal belt

BEADED ROSES ON ROSE CHIFFON



HOYNINGEN-HUENE, PARIS

IRÈNE DANA

• A jacket with sable-dyed squirrel cuffs adds versatility to this canton crêpe gown. The bodice is gathered in the manner of Regency modes. In ice-green, white, turquoise-blue, yellow, or pink, at less than $70; Stern

• Beautifully moulded by means of diagonal tucks is this slim gown of white satin, costing under $80; Stein and Blaine

• This charming frock (centre) uses both sides of crêpe-backed satin; in flesh, ice-green, ivory, turquoise, or black, at less than $70; Best

• Black lace and chiffon and a green velvet girdle combine in a delightful informal frock; also in green or red, at less than $50; Altman

• What could be younger than this cardinal-red georgette frock (right) with a bertha and white violets? At less than $70; from Saks-Fifth Avenue



STERN • STEIN AND BLAINE

BEST • ALTMAN • SAKS-FIFTH AVENUE

YOUTHFUL PARTY FROCKS

TIPS ON THE SHOP MARKET

• BY SHOP-HOUND



Vogue's Shop-Hound practically spends her life snooping about the shops. If you need shopping advice, write to Vogue's Shop-Hound, 420 Lexington Avenue, New York

AND the last shall be first. The last things I saw before this page went to press were some underclothes from Best, and they were of such a suchness, as the French would say, that they shall come first on this page. These garments are decorated with eyeleting in designs of small flowers and are partly made of so-decorated material and partly of plain. There is a pink crêpe nightgown, cut on diagonal, Vionnet-like lines. The upper part is all of the eyeleted crêpe; the skirt, full and circular, is plain. This has a Greco-modern atmosphere tinctured with French wearability. A combination is made very much on the same lines, its top cut in such a way as to form a brassière, lined with net. A pair of panties, on a fitted waist-band, is also very circular and entirely punctured with eyelets. The pink crêpe nighty was also in pale blue satin, very intoxicating, and perhaps the other things are made of satin, too, but I didn't see them. All of them cost a fantastically minute sum, but, being cut on classic lines, adorned with simple workmanship, and unadulterated with cheap lace, they achieve an appearance of great expense. This tendency, of good cheap underclothes, I consider terribly important. If I ever saw anything I wanted (and I seem to do nothing else), it was this lingerie.

• If you are making your bathroom modern, which generally means, in bathrooms, just one mirror after another, a new accessory on the market is a paper-holder made entirely of mirrored glass, in an absolutely plain design, which is attractive. This was designed by Mrs. S. W. Fordyce, of Saint Louis, and can be had from Marie Gess's shop on Madison Avenue. The proceeds of sales will go to charity, and this is all one with the justly famous Christmas spirit. Lend a hand.



• the Shophound

• Illustrated on this page are some Christmas wrappings that show how fertile the minds of the designers can be when goaded by the old Christmas spirit. They are all gay and vivid. The high points about them are that the papers, tags, and tapes are made in sets to match, and some of the tapes are gummed on the back, which will save you the agonies of trying to tie paper, and some of the papers have designs in real tinsel on them. Those shown on this page are from Stern, Macy, and the Literary Lobby, and there are more on page 100.

• Now the arduous season has come when we must go about like haunted things, our minds racked with thoughts of what to give Aunt Winnie, Shop-Hound will help you to the best of her canine ability. Now, foreign records are decidedly a thought. Every one likes them, and they are no mean expenditures if you pick the good ones, as you have to buy sets. The Gramophone Shop is famous for its selections of foreign disks, and you can get lots of wonderful imported ones there that can't be got everywhere. Try the set of records from the new Cochran revue in London; and "I'm a Gigolo," sung by Hutchinson; and the Mariette records of Sacha Guitry (Continued on page 98)



• Frock No. 5477—Dead-white corduroy is effective at the neck-line of this frock of wool crêpe from A. D. Juilliard. The overblouse, buttoned at the side front, has drop shoulders and long or short sleeves. Designed for sizes 14 to 20

• Blouse No. 5479 Skirt No. 5486—The blouse of jersey from Wyner is very smart when worn with a skirt in contrasting colour. The blouse may have long or short sleeves. Designed for sizes 14 to 46; skirt, 26 to 38

• Sleeveless Frock No. 5478 Blouse No. 5479—This slim, double-breasted frock of light-weight tweed from Botany Worsted Mills has shaped inserted side sections and is belted. The simple blouse is made of silk crêpe. Frock designed for sizes 32 to 42



5477 5479-5486 5478-5479

DESIGNS FOR PRACTICAL DRESSMAKING

NEW FROCKS OF DISTINCTION FOR WINTER DAYS



5475 5412



5476

• Frock No. 5475—The Botany wool crêpe frock at the left, above, has an interesting tie, which is fastened at the neck-line in front and allowed to hang loose in the back. A bolero effect is achieved by applied sections at the sides. The skirt has a pleated front panel and an applied flounce that simulates a tunic. The unusual sleeves lend a final touch of distinction. Designed for sizes 32 to 42

• Coat No. 5412—The dark coat of Forstmann's velmoussa may be combined with the frock at the left to make a charming ensemble in which to brave cold days. The coat has deep armholes and a fur collar with a single lapel. Designed for sizes 14 to 20

• Frock No. 5476—The dolman sleeves and the twisted two-coloured scarf combine to heighten the interest of the crêpe tunic frock shown at the right. The graceful, slightly circular skirt is joined to the lining, and pleats are applied to the tunic section. Designed for sizes 32 to 42



A GRACIOUS FROCK DOES DOUBLE DUTY



DESIGNS FOR PRACTICAL DRESSMAKING

• Evening Ensemble No. S3170—This turquoise-blue triple chiffon evening frock of Haas's "belogia" owes its gracefulness and dignity to the simplicity of its lines. The bodice is draped at the side and is held in place by slender shoulder-straps of rhinestones. The skirt is composed of three slightly circular flounces gathered one onto the other. The jacket to match is very smart for wear at dinner-time. It has tiny circular epaulettes covering the tops of the sleeves, which fall more than half-way to the elbow. The jacket crosses, wraps around the waist, and then ties at the right side. Designed for sizes 34 to 42

Are Tea Tables too narrow for you?



Why not let "Normal Desquamation," aided and quickened by this famous Facial Treatment, give you the courage of Flawless Beauty?

"Normal desquamation" *must* go on constantly, day and night. For this is Nature's own device to renew the natural beauty of your complexion. *Normally*, the dead cells of your skin disappear. *Normally*, the natural clarity and charm of your skin assert themselves.

But, far too often, the irregularities of our lives retard this normal process of "Desquamation" . . . It must be stimulated. Started again. Continued.

Woodbury's Facial Soap has become famous for promoting and aiding "Normal Desquamation." It gently removes the gossamer veil of dead cells as no toilet soap can possibly do. For ordinary toilet soaps merely "wash" the skin. But Woodbury's speeds and encourages the daily uncovering of a fresh and lovely complexion. And as the new skin is revealed, the continued use of Woodbury's keeps it exquisitely fresh and clear. In addition, of course, it constantly removes the impurities that cause blackheads and pore-enlargement. Woodbury's Facial Soap costs a trifle more than toilet soaps. But it is a true economy because it is a finer milled soap, and lasts longer.

Start with Woodbury's today. Use it regularly, continually. And face the world with a lovely complexion . . . like millions of other women with "the skin you love to touch" . . . who have learned the value and efficacy of the Woodbury treatment.



In Ten Days . . . *Woodbury's shows an improvement that no toilet soap can possibly duplicate.*

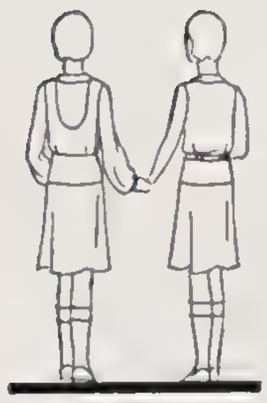
Woodbury's is actually a *facial treatment*, compressed in a tablet of soap. Compounded by a specialist. Made with costly and rare oils. Designed not merely to "wash" the face, but to penetrate and treat the skin . . . It is simple to use Woodbury's properly. Bathe your face in warm water. Then, with your hands or a wet wash-cloth . . . make a creamy lather. Rub it very lightly and gently over the entire face for about thirty seconds. Rinse thoroughly with warm water. Then with cold. Pat with a soft towel until dry . . . And your skin will look, and feel, aglow with new beauty.

To please a Man *at Christmas*

If *you* were a man, you would be delighted with this new Woodbury's Gift Box for Men. The kind of gift every man wants—but seldom buys for himself! It contains Woodbury's Soap, Talc, Shaving Cream and Jergens' Lotion (or Woodbury's After-Shaving Lotion) . . . Special value for one dollar. At your drug store or toilet goods counter.



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DESIGNS FOR PRACTICAL DRESSMAKING

• Frock No. 3115—This party frock of Onondaga georgette crêpe (above, left) has tucked shoulder capes. The gathered flounce lengthens the skirt, the tucked one is set on above. Designed for sizes 8 to 14

• Frock No. 3116—The two young ladies at the right, above, are wearing one-piece frocks of crêpe de Chine, with short kimono sleeves. Pleats run from the neck, front and back. Designed for sizes 2 to 8

• Blouse No. 3117—The blouse shown at the left may be either of silk crêpe from Stehli or of handkerchief linen from McCutcheon. It has cluster tucks. Designed for sizes 6 to 14

• Jumper Frock No. 3014—The circular skirt (left) is excellent with the blouse. It is of velveteen from L. and E. Stirn and may be finished with a belt or joined to a sleeveless jumper. Designed for sizes 8 to 14

PLEATS AND RUFFLES FOR THE VERY YOUNG

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 1196 The Merchandise Mart, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. Prices of patterns are given on page 139



DEMEYER

l'amour d'eliza beth

THERE IS AN OLD VERSE, NOW OUT OF PRINT, WHICH RUNS...

If I should go to Heav'n and find
In all the wide dominion of the air
No trace of thee among the natives there,
I would not bide therein
But I would sin and sin
And seek thee otherwhere.

Love is the secret of the universe. It is like a hidden spring underneath one's life, ever supplying freshness and sparkle to the art of living • Life lies in love, laughter and work • But laughter dies when you look deep into life. Work, without love, is futile and bleak, the winds of emptiness blow across the heart. Love alone justifies life. Love alone completes it • To love is to light a lamp within, which not only warms and comforts you, yourself, but sends out from you a glow which cheers and comforts others • It is better to cast your pearls of love before anyone, anything, than to keep them. You are thoroughly natural, thoroughly alive only when you are filled with love. It opens the doors of your understanding. It is only when one has been burned clean with the fire of love, that knowledge comes • Love alone can make that which is heavy light, can bear evenly that which is uneven • When you walk, the stars are beneath your feet. When you are cold with the fear of life, love wraps you like a cloak. Love is the torch from which all great deeds have been lighted. It is the candlelight beside which dwells content. With love, nothing in life is beyond bearing. In love alone are all the heights and depths of joy and dreams and friendship.

L'Amour d'Elizabeth, the perfume of enchantment, sings in fragrance that love which poets sing in words, weaving its magic spell.

ELIZABETH ARDEN

691 FIFTH AVENUE • NEW YORK
PARIS • LONDON • BERLIN • ROME • MADRID

©Elizabeth Arden 1930

Gifts of fragrance by
ROGER & GALLET PARIS



EXTRACT
TOILET WATER
FACE POWDER
BATH POWDER
BATH SALTS
SOAPS
SACHET
TALCUM
COMPACTS
Colorful GIFT BOXES
of Assorted Articles



Priced from $1 to $25,
in the fragrances of

FLEURS D'AMOUR
LE JADE
PAVOTS D'ARGENT



ALL
BEST DEPARTMENT,
DRUG
and SPECIALTY STORES



These graceful pieces are in the new "Orchid" design in sterling silver for dressing-table sets created by the International Silver Company

ON HER DRESSING-TABLE

EVEN the best of skins are heir to occasional stubborn little blemishes that refuse to heal or to disfiguring redness that lingers after a cut or a burn. To counteract these difficulties, Elizabeth Arden has introduced a cream named the "Eight Hour Cream," as an indication of its swiftly healing action. This is applied before going to bed and allowed to remain on overnight—for those eight hours that we all theoretically allow for sleep—, during which time it works its curative powers, soothing without drying the skin.

Another innovation in the Arden series is the smart new guise in which the smallest of the fitted cases appear. These are compact oblong cases, measuring only six by three and a quarter inches, that contain a supply of preparations adequate for two or three weeks and are carried out in smart leathers in a wide variety of colours. All of Miss Arden's preparations can be purchased in the shops where fine cosmetics are sold.

A fresh eau de Cologne fragrance is an ideal perfume for the bath, and Dorothy Gray has succeeded in incorporating such a fragrance in a thoroughly delightful new bath oil. This is a most satisfactory preparation in that it not only provides the desired clear fragrance, but also softens the bath water remarkably. It is immediately soluble; it leaves no oily traces on the surface of the water or the sides of the tub; and one bottle contains a sufficient quantity for twenty baths or more—a group of qualifications that recommend it immediately as an excellent addition to bathroom equipment.

As a supplement to the famous lipstick that assumes the natural colour of any lips to which it is applied, Tangee has introduced a special new shade, "theatrical," for theatrical and evening use. This possesses the same protective qualities of the regulation Tangee base, but it creates a darker, more vivid shade than the natural colouring, for those who prefer this quality. It is indelible, water-proof, and of the consistency that makes it easy to apply smoothly and evenly. The new lipstick can be purchased in all the many shops throughout this and other countries where Tangee products are sold.

A preparation known as "Benefacial" has been introduced by Margaret Lane in smart containers that complement the colouring of modern dressing-rooms (Continued on page 96)



DANA B. MERRILL

"Empire" is Gorham's newest motif for dressing-table silver. This set and the one shown above are available in shops throughout the country



Take these 3 easy steps to INSTANT Loveliness . . .



WHEN purchasing Maybelline Eye Shadow, select Blue for all shades of blue and gray eyes; Brown for hazel and brown eyes; Black for dark brown and violet eyes. Green may be used with eyes of all colors and is especially effective for evening wear. Encased in an adorably dainty gold-finished vanity, at 75c.







Maybelline preparations may be obtained at all toilet goods counters. Maybelline Co., Chicago

Millions of women instantly gain added charm and loveliness with these three delightful, easy-to-use Maybelline preparations. They use *Maybelline Eye Shadow* to accentuate the depth of color of their eyes and to add a subtle, refined note of charming allure. Four colors: Black, Brown, Blue, and Green.

Then—they use *Maybelline Eyelash Darkener* to instantly make their lashes appear dark, long, and beautifully luxuriant—to make their eyes appear larger, more brilliant and bewitchingly inviting. There are two forms of Maybelline Eyelash Darkener; Solid form and the waterproof Liquid; either in Black or Brown.

The third and final step is a touch with *Maybelline Eyebrow Pencil* to artistically shape the brows. You will like this pencil. It is the clean, indestructible type, and may be had in Black and Brown.

Take these three easy steps to instant loveliness *now*. Begin with the Eye Shadow, follow with the Eyelash Darkener, and finish with the Eyebrow Pencil. Then, from the height of your new found beauty, observe with what ease you attained such delightful results. This radiant transformation is achieved only by using genuine Maybelline products. Insist upon them.

Maybelline

EYELASH DARKENER , EYE SHADOW , EYEBROW PENCIL

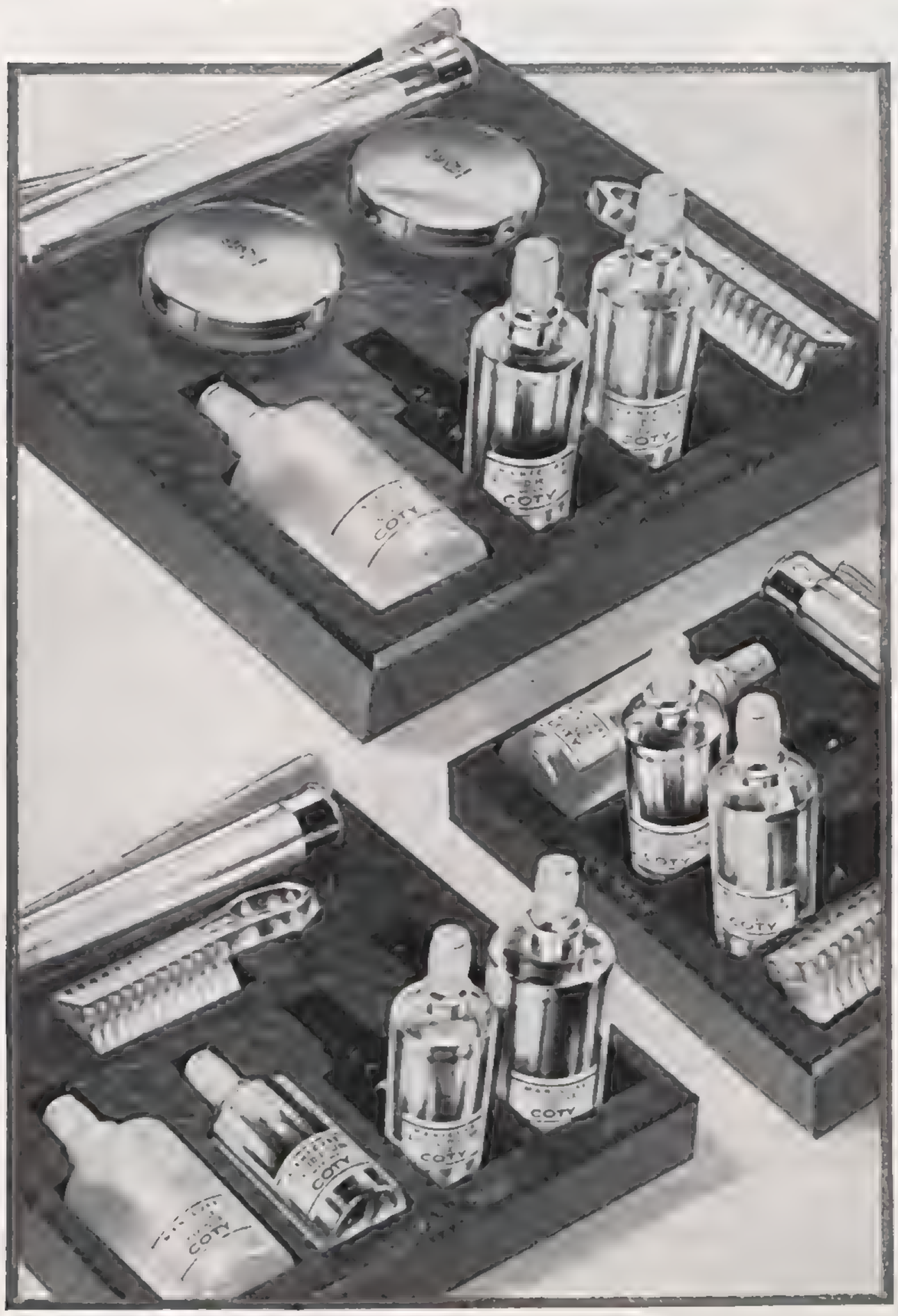
Instant Beautifiers for the Eyes

COTY

The Greatest Name in Gifts

SUGGESTS

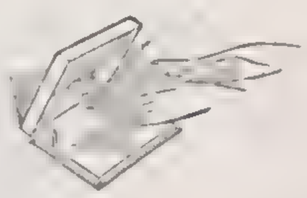
PERFUMED MANICURE SETS



WITH REMOVABLE FITTED DRESSING TABLE TRAYS

Through these luxurious gifts you can convey a year round compliment to lovely hands. A beautiful dressing table Tray contains sparkling flacons and platinum-toned top jars—every requisite for the most exquisite perfumed care of the finger-tips. Presented in charming orange, gold and black case. Your selection of these handsome new Coty Perfumed Manicure Sets reflects to discriminating women the greatest name in gifts—Coty. Featured at the better shops everywhere.

$5. Dressing Table Tray (refillable) fitted with Coty Perfumed Manicure Polish, Polish Solvent, Cuticle Remover, Cuticle Cream, Nail White, nail brush, steel file, emery boards and tube with sterilized orange sticks and cotton.



$3. Tray fitted with Coty Perfumed Manicure Polish, Polish Solvent, Cuticle Remover, nail brush, emery boards and tube with cotton and orange sticks.

$4. Dressing Table Tray (refillable) fitted with Coty Perfumed Manicure Polish, Polish Solvent, Cuticle Remover, Cuticle Oil, nail brush, steel file, emery boards and glass tube containing sterilized cotton and genuine orange sticks.



The Cutex preparations for a complete home manicure, packed in a decorative box (right), provide a convenient manicure table in miniature

ON HER DRESSING-TABLE

(Continued from page 91)

and bathrooms. This is a smooth, cream-like emulsion, intended both to cleanse and to beautify. It has creamy texture and delicate fragrance. The tubes that contain this preparation are made on a new principle, of a substance that looks like softly tinted ivory, to be had in a variety of shades, with simple lettering in black. As the cream is pressed out, the tube goes back into its original shape, without any of the mussy, turned-up effect that half-used tubes most generally acquire. Since the substance is also transparent, the amount that remains in the tube is easily discernible. "Bene-facial" can be purchased at the toilet-goods counters in many large department shops.

A group of preparations that will have a wide appeal on many counts is the new series created by the manufacturers of Hinds Honey and Almond Cream. The preparations are excellent individually, and, while they are brief in number, they are planned to complement one another in a simple, basic treatment for the care of the skin. They are packaged in a smart and distinctive manner that belies their very moderate cost.

The first of this trio is a cleansing cream of the fine-textured quality that liquifies upon contact with the skin, yet has sufficient body to make it easy to apply. The second preparation is a toning cleanser, a liquid that is an excellent cleanser when used by itself and that serves to tone the skin and refine the pores when used in conjunction with the cleansing cream. The third item is a greaseless night cream intended to keep the skin soft and smooth without leaving the face greasy during the night.

The Hinds preparations are packed in simple containers with garnet-red tops and silver labels, and they are available in drug and department shops.

Dumas, the coiffeur of the Savoy-Plaza, presents his series of cosmetics and make-up preparations in a smartly fitted flat case



BARNABA

An *Impression*

of youth and satin beautifully blended

AT BERGDORF GOODMAN . . . ON THE PLAZA



Miss Emily Davies, photographed by Man Ray, Paris, in a Vionnet gown

Simplicity in repose . . . a play of light and shadow when one moves . . . out of these slight elements, genius has created beauty. The gown is characteristically Vionnet in cut . . . the material is rich heavy satin in a choice of French colors . . . and it is only one of the large number of reasons displayed on our mannequins that make the smartest women in America gown themselves at Bergdorf Goodman.

BERGDORF GOODMAN

NEW YORK



NOW IN AMERICA—IN NEW YORK

The famous shop of Hermès where his eminent American clientele most conveniently find those exclusive Hermès originations in fine leather which set the mode of Paris—the handbags, the luggage, the innumerable smart accessories—all under the distinguishing mark of the Hermès name which implies unmistakably a rare craftsmanship directed by creative supremacy.



H

CREATOR IN LEATHER

HERMÈS OF PARIS INC.

1 EAST 53rd STREET, NEW YORK

24 FAUBOURG ST. HONORE, PARIS

CANNES, BIARRITZ, SAUMUR, PAU, CHANTILLY



For gay Christmas wrapping is this white paper with a black-and-gold design, tied with dotted gold paper ribbon; Stern

A very new paper has a Florentine design in red, green, and gold, and the paper ribbon repeats the same colours; Stern

TIPS ON THE SHOP MARKET

(Continued from page 87)

that are so lovely. Take a look at some wonderful records of a music-hall man called Pisella. His "Paradis du Rêve" is grand. Of course, Maurice Chevalier is sure-fire, and there is that South American who sings a song in which he is a mule-driver whistling to his mules. Sometimes, the shop hasn't got things in stock, which means you have to order them, taking six weeks. It's worth it though, and makes an A. No. 1 present.

• Various fantastic foods make excellent presents, and among these is a wonderful substance known as Riley's Rum Toffee, which is toffee full of rum, and terribly popular it is, with these wild young people. It is very special imported stuff and can be had from the famous Charles.

• Two new beauty products are inspired things to give to such of your friends as are good-looking enough not to take it as a gentle hint. Dorothy Gray has some cases that are sold only in her salon, which are made of rubber-lined moire for such ladies as have no separate beauty-case. Their great advantage is that the salon will fill the case with such preparations as you pick out yourself, instead of selling a standard combination of preparations, as is the usual custom.

• Harriet Hubbard Ayer has a manicure set that is very, very neat. It has the polish, remover, and other bottles in the top and a little drawer beneath for all the sticks and things. The preparations are excellent, and this is a splendid present for some one who rates a modest expenditure.

• Some things that for once look absolutely new to this jaded eye are some chromium-coated copper articles designed by Bernard Fischer, which can be bought at the Brownell-Lambertson Galleries on Fifty-Seventh Street. Some queer little ash-trays and a tray that looks like a fish are the high points. There is something about the material of these, coupled with the excellence of their design, which make them rather extra in a world filled with commonplace ash-trays and trays. They would make quite exciting Christmas presents.

• Women being the purring, catlike luxury-loving creatures they are, they will always appreciate sumptuous extravagances for their holy of holies, the boudoir. At Jay-Thorpe's is a combination of quilted taffeta spread, pillow, and bed jacket to match—a new note. These are made in agreeably delicate shades and are designed to make the orchidaceous look still more orchidaceous.

• Now, as you all know, there is a certain kind of person who is so overanxious to get in when calling on you that he puts his finger on the bell and just leaves it there—or else rings a lot of jerky little peals that drive you and your family and the servants almost mad before you can get to the (Continued on page 100)

NEW ENCHANTMENT IS ABROAD—

"Perfumes for the Occasion"

LES PARFUMS

Coty

Now is the time to be all your lovely selves. Diversity is the new chic. Be dashing in tweeds, mysterious in chiffons, splendid in velvets—and let your perfume emphasize each bewitching facet. The twenty-three Coty odeurs give the perfect scale from which to choose, on the theme of your own personality, the telling climax to every gown and occasion.



You can have these glorious masterpieces of fragrance not only in de luxe cut-crystal flacons, costing from FIVE DOLLARS to SEVEN DOLLARS FIFTY, but also in moderately priced "Purse Sizes," costing ONE DOLLAR, for "The World's Most Luxurious Perfumes Are Not Necessarily Costly."

"SUGGESTIONS" — A Useful Booklet of Gift Ideas. On Request, Dept. V11-24. Coty, 714 Fifth Avenue, New York

Marie Earle

ESSENTIAL CREAM is so much finer it does the work of two ordinary creams



CLEANSES · REJUVENATES

Think of the convenience of a single perfect cream for faultless cleansing and silken smooth unlined radiance. Marie Earle combines in lavish measure both these essentials for beauty in one matchless cream—Marie Earle Essential Cream.

AS A CLEANSER it is unlike the usual hydrocarbon cleansing creams which slip over the skin, removing surface dirt. Made with costly oils having a special affinity for the skin, it penetrates deeply into the pores. Instantly liquefying as it touches the skin, it loosens and flushes away *all* impurities and make-up, insuring a completely immaculate skin.

AS A TISSUE CREAM it is equally superior. Time, weather and city grime steal the natural beauty oils from your skin. The precious ingredients in Marie Earle Essential Cream are so like these lost oils that the skin eagerly absorbs them. Softening and feeding as only oils with a natural affinity for the skin can, your complexion acquires a clearer, purer hue, new silken smoothness. Lines and wrinkles begin to fade, youthful radiance and firmness return.

Marie Earle Essential Cream at the better stores $1.90.

For simplified rejuvenating home treatments Marie Earle's Basic Treatment Sets of Essential Cream, Cucumber Emulsion and Lotion for your type of skin, $6. Write the New York address for a complimentary copy of Miss Earle's complete beauty book "Understanding Your Skin."
Marie Earle, 660 Fifth Avenue, New York; 15 rue de la Paix, Paris.



A helpful innovation among the array of charming Christmas wrappings is paper, cards, and tapes to match, like the set shown at the top of the photograph (Nos. 1, 4, and 5). Most of the other papers are completed by either tags, cards, tapes, or paper ribbons, as Nos. 19 and 20 and 21 and 22. Nos. 1, 2, 3, 4, 5, 6, and 7 from the Literary Lobby. No. 8 from Macy. Nos. 9, 10, 11, 14, 15, and 16 from Wanamaker. Nos. 12, 13, and 17 from Stern Brothers. Nos. 18, 19, 20, 21, and 22 from the Literary Lobby

TIPS ON THE SHOP MARKET

(Continued from page 98)

door to open it. Some benevolent genius has now invented something to obviate all this. It is called the Door-Chime and hitches onto your old wiring in place of the former bell. When the button is pressed, a single musical chime falls sweetly upon your ears. No matter how long the ringer leaves his finger on the bell, it only chimes once. If the nerves that could be saved through this humanitarian device were placed end on end, they would reach six times round the shores of Lake Erie. It can be bought from H. R. Kirkland, 70 East Forty-Fifth Street. I can't think of a better Christmas present.

• The other day, lunching at the Colony Restaurant, I saw a fascinating woman in brown wearing a lot of gold metal jewellery. My mind, which has gone Christmas lately, immediately jumped to the conclusion that jewellery like this would make a grand present, whether in single pieces or in collections to adorn neck and wrists. So I sped away from lunch and hounded out the following bits of information. Bergdorf Goodman has the very bracelets and necklace, made of gilded aluminum rondels, that I saw on the lovely lady. Jay-Thorpe has a Patou metal barrel bracelet, very thick, wide, and junky—and divine. Saks-Fifth Avenue has a gilt metal necklace made of flat links, which is worth seeing and won't set you back too seriously. These are all very smart and only attractively (Continued on page 104)



See the direction sheet in every Kleenex package for a variety of uses of Kleenex as a general toilette and household accessory.



OFFICE WORKERS *find Kleenex invaluable for handkerchiefs, for applying make-up, for towels, and for removing creams after the daytime cleansing treatment.*



MOTHERS *have discovered that Kleenex makes perfect handkerchiefs for children. It costs less than laundering.*



FOR COLDS AND HAY FEVER — *Other people appreciate your use of Kleenex during colds instead of the germ-filled handkerchief which is a menace to those about you.*

Now . . . try Kleenex for Handkerchiefs

It is softer, more hygienic, and costs less than laundering handkerchiefs . . . ideal for colds and hay fever . . . coupon brings free sample.

YOU know what Kleenex Tissues are . . . those soft, dainty tissues that smart women are using to remove cold cream.

But did you also know that Kleenex is rapidly replacing handkerchiefs among progressive people? Doctors are recommending it. Nose and throat specialists are using Kleenex in their office work.

Kleenex is so much more sanitary. You use it just once, then discard it forever. Cold germs are discarded too, instead of being carried about in an unsanitary handkerchief, to reinfect the user and infect others.

And Kleenex is infinitely more comfortable. You know how irritating a damp handkerchief becomes. But with Kleenex, every tissue that touches your face is soft, dry, gentle and absorbent. And soothing.

Kleenex is a great saving, as the cost is way below that of laundering a handkerchief.

A Kleenex Tissue is the size of a handkerchief. It's very soft. Each tissue comes from the box immaculately clean and fresh.

You can buy Kleenex in a large or small size package. And in three tints, besides white. All of these colors are guaranteed absolutely pure and safe. Buy Kleenex at any drug, dry goods or department store.

Let us send you a sample of Kleenex, just to prove to you how lovely Kleenex is. The coupon below will bring you a generous sample absolutely free.

Kleenex Company, Chicago, Ill.

FREE TRIAL PACKAGE

Kleenex Company, Lake-Michigan Bldg., Chicago, Ill. Please send me a trial supply of Kleenex free of charge.

V-11

Name.....

Street.....

City.....*State*.....



Hotel Cleveland is a hotel with standards, and the courage to hold to them. As a result it is a place where men and women of refinement and good taste feel at home, and where they see about them others of their own kind.

Hotel Cleveland

Public Square, Cleveland

1000 rooms, 150 of them at $3

FLOOR CLERKS, SERVIDOR SERVICE

The New Union Passenger Station is directly connected to Hotel Cleveland by enclosed passageway. A Red Cap will take your baggage the few easy steps to the Hotel desk.



SELF-MADE BEAUTY

(Continued from page 57)

lips. They must be kept one of the natural rosy shades, finishing off the harmony-in-make-up idea.

Dorothy Gray has been working out new shades in rouge, not only as derivations of flesh tints, but in relation to the new colours for winter clothes. Her "tawny" rouge, a powder rouge in a light, slightly tawny shade, is especially good for the new rich browns and also for the lovely ochre shades that have a way, unhappily, of blotting out the colour of some skins. "Geraniums," a cream rouge, is the shade of deep red geraniums and blends beautifully with the deep bottle- and hunter-greens.

Rouge is tremendously important; it clears and whitens the average skin and has an extraordinary effect on the eyes. It is the setting for their brilliance and should be placed high on the cheek-bones, extending onto the temples slightly and, of course, always carefully and imperceptibly blended into the rest of the face.

THE RIGHT POWDER

There are no popular colours in powder, this year, any more than there are in rouge. A shade just a trifle lighter than your skin is a good idea, because powder tends to cake around the nose or in the hollow just above the chin. If it is darker than your natural flesh tint, it is apt to make dirty looking tracks and shadows. A lighter powder, verging on pink, usually blends better and is more becoming in the evening light, and a slightly deeper shade usually looks better for sports and real outdoors. It is a wise plan to be equipped with the three different shades.

After the creamy rouge—the foundation of your make-up—is applied, powder plentifully all over the face and neck, fluffing, rather than rubbing, the powder on. It is easy enough to wipe off the surplus, but what with hats that cover only the back of the head, a shining forehead is as unpleasant these days as a shiny nose. And, by the way, one of the anti-nose shines (Elizabeth Arden's oil, "Noshine," is one of the best) will save you a great many gestures with your powder-puff during the day. After you have powdered, touch up under the eyes with powder rouge, if necessary, and don't forget, whether you use mascara or not, that all trace of powder should be removed from your eyelashes and eyebrows by brushing off with a little damp brush.

Eyes, of course, are the most important feature of any face, and Paris, lately, has been concentrating on making the most of them. The result is a whole galaxy of new eye shadows, cream or powder, in the most alluring shades. Eye shadow is the most fascinating part of make-up, almost as much of a necessity as lip rouge, these days, and it is more and more generally accepted as part of the daily routine. Harriet Hubbard Ayer has a new quadruple compact, in which eye-shadow is included as a matter of course, the other items being powder, lipstick, and rouge.

Well done, no one will notice eye shadow, but only its effect. Badly done, it is the worst make-up fault. Some eyes are naturally shadowed, others have a bold, almost naked look, particularly distressing with the off-the-forehead hats. Often, one notices the pale eyelid, instead of the eye itself. Eye shadow corrects this, sinking the lids and bringing out the brilliance of the eyes themselves. Vogue was the first to show, two years ago, the new green eye shadow that has since become so important a part of the make-up palette. Often, green eye shadow enhances the colour accent of a dress: emeralds against white definitely call for it, and it faintly reflects the green leaves of fresh flowers worn with an evening dress.

Dr. N. G. Payot, the Paris specialist, has a turquoise-blue shade that is lovely in the evening with pale blue dresses and turquoise jewellery, if one's eyes are the right shade for it. Dorothy Gray has introduced in her Paris salon a new shade of pale mauve that is right for almost every one and is practically undetectable, whether used in the evening or in the day. For some eyes, there is just one eye shadow that seems right; others have a chameleon-like quality, so that different eye shadows can be used with dresses of different colours and in different light effects.

Eye shadow has an almost magic effect on the colour of the eyes, but the way it is put on alters, to a certain degree, their shape. Never, unless your eyes are set very far apart, bring the eye shadow in towards the nose. For eyes that are set close together—or even for eyes spaced in the normal way—, it should be started towards the middle of the eyelid and worked towards the temples. This elongates the eyes and gives them the effect of being set farther apart.

CONCERNING EYEBROWS

On the eyebrows depends much of the character and expression of the face. Their shape can not be radically altered without forfeiting a great deal of individuality, and abstract plucking, to obtain a single, threadbare line, always eventually leads to an unpleasant surface rather akin to the shaving-line on a man's cheek. Besides, only a delicate, fragile face can support this hair-line effect. A careful thinning out, particularly just between the eyes, is usually much more successful. The object of shaping the eyebrows is merely to give a finished, groomed appearance, preserving the natural line; and there is no reason why all eyebrows should be a thin arch. It is better to accentuate the outline that Nature has placed than to try to alter it.

If you use mascara, always apply it last—after powdering, of course. Used carelessly, producing a heavy black smear over the eyes or thickly coating the lashes, it gives a most unpleasant effect; but a very little, delicately applied, will give character to lashes that are too pale and smooth out or prolong the line of the eyebrow. Many beauty specialists touch up the eyebrow with a soft lead pencil and let it go at that. Dorothy Gray has a lovely new eyelash shade in Liquid Lashique. It is a deep shade of blue, almost a navy-blue, and is very softening and (Continued on page 104)

"A perfume taught me the secret of *Youth*"

says LILA LEE

"YOUTH—what is it? An age? . . . a number of years? No—I thought that once . . . before I knew . . . about Seventeen. Seventeen—you've seen it? Worn it? Oh, you must! A glorious fragrance, like nothing else . . . except perhaps . . . those rose-colored dreams, those gossamer fancies . . . one has at Seventeen! Not for years had I thought of such things . . . and dreamed of such things . . . It took Seventeen to teach me that Youth's a *mood* . . . to be recaptured . . . triumphantly worn . . . forever, if I like!"



Eight Toiletries bear the fragrance of Seventeen

THE Perfume . . . in a French-cut flacon, so smart. . . A Compact (single or double) which holds a Seventeen-scented cake of Powder, or may be changed into a loose-powder compact in a twinkling. A Face Powder in subtle youthful shades. A Dusting Powder . . . that makes your bath luxurious. A Talcum . . . in a smart, convenient glass container. A Toilet Water . . . so refreshing. Two Brilliantines . . . solid or liquid . . . to smarten the coiffure, and give the hair the merest hint of Seventeen. A Sachet . . . the correct way to scent one's clothing and lingerie.

▼ ▼

Pictured above are Seventeen Perfume, Seventeen Sachet, and Seventeen Face Powder.



Seventeen



The comfort and enjoyment of the daily tub are unmistakably heightened by adding to the water a half-handful of No. 4711 Bath Salts in your favorite odor (there are eleven in all!) . . . No. 4711 Bath Salts are refreshing . . . invigorating . . . gently stimulating to fagged nerves and body . . . and the water takes on the gentle softness of pearly dew.



No. 4711 REG. U.S. PAT. OFF.

Bath Salts

Made in U. S. A. by

MULHENS & KROPFF, Inc.

25 West 45th Street, New York

TIPS ON THE SHOP MARKET

(Continued from page 100)

barbaric, and any good little girl would like to get one of them in her stocking—that is, good little girls of twenty and over.

• And nobody ever turns up his nose at real jewellery either, around about December twenty-fifth. At Brand Chatillon, there is a gold pencil with one end especially designed for dialing these finger-nail breaking telephones—a perfect present for a particular man. And at Van Cleef and Arpels, there are some very chic little pins that are diamond-set airplanes. These are to be given to young ladies who have completed their first solo flights. How I wish I rated one!

• I know a man who says he has worn the same pair of garters for the last two years. I said "nonsense," thinking of the perishable nature of all elastic. But the catch is this: they are made of leather with cord springs on the outside. They are very sporty and horsy-looking and creak a little like a saddle when worn. They are much nicer looking than ordinary men's garters and never wear out. They may be purchased from Bernard Weatherill's on Fifth Avenue.

SELF-MADE BEAUTY

(Continued from page 102)

becoming to the eyes, much more so than black. To bluish eyes, it seems to add more blue.

More make-up can be used for the eyes in the evening than in the day; just as rouges can be stronger and brighter under electric lights. Nothing should be used for the eyes, of course, in the country. All make-up for the country should be sparingly used: a mere touch of rouge for the cheeks (and probably quite a different rouge from the one you use in town) and, above all, no bright, vivid lipstick. You may be able to make a hole in three, but no one will believe it if you come out on the links with a brilliantly made-up mouth. Enough rouge to keep the lips soft and natural—to protect them against wind and weather—is right; especially if it isn't too bright a shade.

The old bugbear about make-up being bad for the skin is laid once and for all. Modern make-up, on the contrary, is a protection to a delicate skin and is prepared with this idea. The beauty specialist creates make-up as a complement to the other specialties for the care and improvement of the skin, and all these products are planned to work together. Look at the women who have always scorned make-up. What is their skin like at forty? Is it better than that of a woman of fifty who perhaps used make-up and went to beauty specialists at a time when this was considered daring and not quite nice? The chances are that you will find the skin of the "wholesome" person rather rugged and weather-beaten, while the skin of the woman who is ten years older, but who has used protective make-up all her life, will still retain its fineness of texture.

With the new low décolletages that show so much of the back and shoulders, liquid powder, to give an even surface to the arms and neck, is in great demand. All this shows the more sophisticated elegance in make-up towards which we are heading: smooth, delicately tinted faces, brilliant eyes, darker lips; pale, petal-like finger-tips; white arms and neck. A thoroughly feminine, almost a peaches-and-cream, ideal that is very lovely.

NOBLESSE OBLIGE

EVERY Christmas, nearly a half-million men, women, and children would be left hungry and desolate on Christmas day were it not for the noble work of the Salvation Army. Christmas dinners and shelter are provided the hungry and homeless, Yuletide cheer is offered the lonely, and every effort is made to leave no human being outside the festivities of the holiday season. To enable this warm-hearted organization to spread Christmas cheer to a still larger number, an appeal is made at this time for contributions from every member of every community. This being the fiftieth anniversary of the commencement of the Salvation Army and the twenty-fifth year of Commander Evangeline Booth's brilliant leadership, a special attempt is being made to make the year the most generous one in the organization's history. The trained workers of the Salvation Army investigate each case to ensure a proper distribution. Contributions may be sent to the National Headquarters, which are located at 120 West 14th Street, New York City

When Dull Film Covers Teeth Smiles Lose Fascination



Film

is found by dental research to play an important part in tooth decay . . . and to cause unsightly stains.

CONSTANTLY new theories are advanced as to the cause of tooth decay. Some authorities say it's germs. Others believe it's faulty diet. And the rest hold to a combination of the two.

But one thing is positively known: wherever trouble and decay appear, *germs are always present.* Thus ridding teeth and gums of germs is the first thing one must do to keep teeth strong and healthy.

Germs live in film

Your teeth are covered by a stubborn, clinging film. In it—tightly glued in contact with the teeth—are the germs that cause decay and other troubles. Your protection lies in never failing to remove that film from teeth each day.

Film ruins the appearance of the teeth by absorbing stains from food and smoking . . . how many times have you noted these dark discolorations on enamel?

The sure way to remove this dangerous film is with Pepsodent, as that is the sole purpose for which Pepsodent was developed.

Pepsodent contains no pumice, no harmful grit or crude abrasives. It has a gentle action that protects the delicate enamel. It is completely SAFE . . . yet it removes dingy film where ordinary methods fail.

Have lovely, sparkling teeth! Be safe! Use Pepsodent, for no other way can equal its effectiveness.

* * *

Amos 'n' Andy America's most popular radio feature. On the air every night except Sunday over N. B. C. network. 7:00 p. m. on stations operating on Eastern time. 10:00 p. m. on stations operating on Central time. 9:00 p. m., Mountain time. 8:30 p. m., Pacific time.

Pepsodent —the tooth paste which presents you with the Amos 'n' Andy radio program.

Do These 3 Things

to have strong, healthy teeth



1. Follow this diet daily

One or two eggs, raw fruit, fresh vegetables, head lettuce, cabbage or celery. ½ lemon with orange juice. One quart of milk, and other food to suit the taste.



2. Use Pepsodent twice every day.



3. See your dentist at least twice a year.

English and American



Lady Buchanan-Jardine



Lady Violet Astor



The Marchioness of Queensberry



The Countess Howe



Lady Ashley



Lady Louis Mountbatten

WHAT is your taste in beauty? Do you prefer the pink and white and gold of English blondes . . . or are you loyal to the galaxy of charms our own America offers . . . blonde, brunette and Titian beauties, gay, grave or demure . . . with exquisite skin, delicate as apple blossoms, creamy as magnolia bloom, lily-pale or warmly tinted as a tea-rose?

Famous American and English beauties agree in this: they all use Pond's . . . because these four delightful preparations assure the perfect cleansing and protection that keep their flower-like skin always radiantly fresh and clear.

Mrs. Cornelius Vanderbilt Jr. declares: "One can keep one's skin lovely with just those Two marvelous Creams, the exquisitely fine Tissues and the wonderfully invigorating Tonic."

Lady Violet Astor says: "Pond's makes our skin look younger and younger each year."

Pond's Method is so delightfully quick that lovely Mrs. Biddle Stewart calls it "the best and easiest method of home complexion care."

"One can do it in the country or wherever one may be," adds the beautiful Countess Howe.

Piquant, laughing Mrs. Gifford Pinchot II says:



Beauties entrust their flower-like skin to this same sure care ....



Mrs. Gifford Pinchot II



Mrs Cornelius Vanderbilt JR.



Mrs Anthony J. Drexel JR.



Mrs. Biddle Stewart



Mrs. Allan A. Ryan JR.



Miss Virginia Carter Randolph



"Just the four steps of Pond's Method, followed every day, will keep 'one's skin exquisitely smooth and clear." "Pond's is wonderful!" charming Mrs. Anthony J. Drexel Jr. says... "I'm devoted to Pond's," echoes the enchanting Mrs. Allan A. Ryan Jr.... pretty Miss Virginia Carter Randolph of Virginia tells us: "A Southern girl must have a lovely skin—so, of course, she thinks of Pond's as her best friend.

"The Cold Cream keeps your skin so marvelously clear," Miss Randolph adds gaily, "and the ducky new Tissues to wipe away the cream are perfectly divine ... the Freshener peps you up and makes your cheeks as pink as roses, and a little Vanishing Cream before you powder keeps you pretty as a picture all evening."

Pond's Method ... four famous steps!

During the day—first, for thorough cleansing, amply apply Pond's Cold Cream over your face and neck, several times, always after exposure. Pat in with upward, outward strokes, waiting to let the fine oils sink into the pores.

Second—wipe away with Pond's Cleansing Tissues, soft, ample, super-absorbent.

(New! Tissues in peach-color—the enchanting hue Paris prefers—as well as white.)

Third—dab with Pond's Freshener to banish oiliness, close and reduce pores, tone and firm.

Last—smooth on Pond's Vanishing Cream for powder base, protection, exquisite finish.

At bedtime—Always cleanse immaculately with Cold Cream and wipe away with Tissues.

SEND 10¢ FOR POND'S FOUR DELIGHTFUL PREPARATIONS
POND'S EXTRACT COMPANY, Dept. M · 110 Hudson Street · New York City

Name_____ Street_____

City_____ State_____

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Have you yet had the thrill of finding the one perfume that is inexpressibly your own?

Lucien Lelong

PARFUMS

LUCIEN LELONG

PARIS

LONG MAY THE PERMANENT WAVE

(Continued from page 73)

which the hair can be rolled up and allowed to remain during the bath. Hair can be dressed in this manner just as successfully when it is combed back of the ears, as many women prefer to wear it. Some hair-dressers break the single roll into two tiers of small rolls, an arrangement that is youthful and is especially effective for evening.

A variation of the coiffure that carries the roll all around the head is one with the sides waved and brought forward on the cheeks with only the back section turned up. In this case, the sides are shorter than the back, an arrangement more becoming to some women. The close chignon or little knot of hair, actually turned back on the head and fastened firmly with hairpins (as opposed to the little roll that must hold its contour unaided), is a smart and a certain way of achieving the important effect of length. One very distinctive method of dressing grey hair is to have the hair parted in the middle and waved high at the sides, over the tops of the ears and drawn back into a loose knot. In this, it is important that the waves be set so as to give the effect of holding the hair up from the face.

FOR YOUTHFUL FACES

The coiffure shown in the upper photograph on page 72 illustrates to what smart extremes the long bob may go when it is affected by a very young person. This arrangement is ideal for a beret, when practically all but a small round spot of the head is revealed, and it also gives an opportunity for the ubiquitous diamond clip to appear once more, since, in the evening, a clip or a pair of clips is very effective fastened in as though holding the hair in place at the sides, as combs might do. No matter how charming and chic this coiffure may be, however, it would be a mistake for any but a very young woman to adopt it. In speaking of unsuitable coiffures, it might be well to issue a word about the danger of allowing the longer coiffure to become mussy in appearance. It is one of the paradoxes of the present era that the most beautiful woman in the world is responsible for some of the worst coiffures that we see about. For all too many young girls seem to feel that they can be Greta Garbos, merely by letting their hair grow down to their shoulders. Good grooming is still the criterion of chic, as every smart woman knows, and the feminine feeling that is so chic is never to be mistaken for the fussy feeling that is so bad.

The permanent waves that make our hair tractable to treatment, that are, indeed, the very things that make the new coiffures possible, are amazingly easy to acquire. We go into a salon at two in the afternoon and emerge by half-past four with a smooth, natural wave that we know will last for months. When it grows out from the head, we can have the straight part rewaved, so it will last for months more. Acquiring a permanent wave is such an accepted part of our modern lives that we take all this for granted, as we do everything else that has been perfected for our beauty and comfort. Yet those who have had a long series of permanent waves know that this brief and hazardless period of acquiring one is, comparatively, a recent development. For permanent waves have only been given in America for the past fifteen years. Charles Nessler, who gave the first waves in London in 1905, arrived in New York in 1915, and, with his arrival, the wave started upon its permanent career. In those days, the hair-dressing shops in New York were very few, and all located in the smart shopping district that lay between Twenty-Third and Forty-Second Streets.

WAVES, THEN AND NOW

When the new permanent waves were eagerly seized upon by the hair-dressers, the knowledge of the process itself was so little known, the number of heaters on the individual machines was so limited, that it is not surprising that men who later became experts in their profession required from nine-thirty o'clock in the morning to three o'clock in the afternoon to "do a wave"—and then only the front part of the hair was waved! To be sure, that was the day when bobs were unknown, and beauty of hair was measured in inches and feet. Then, "extension pins" were necessary, with sections that pulled out to great lengths to accommodate the endless strands of hair that must be curly to the last inch, such strands as developed into the fulsome coiffures that are illustrated in the sketches on page 73. These were also the days of the borax wave, when little hoses piped cooling air on a scalp that was pulled and heated. Furthermore, those were the days when you paid for discomfort! Heaters were expensive, operators were few, and a long head of hair, permanently waved, might cost as much as one hundred dollars.

Of course, these conditions prevailed only in the initial stages. The development and perfection were rapid, and, to-day, there is a variety of machines and methods developed along scientific lines. Operators are trained and serve an apprenticeship. Hair is waved according to its individual characteristics and to the type of wave that the client desires. White hair can be waved with safety. Permanent waves do not interfere with the beneficial brushing of the hair, and the hair can be rewaved as frequently as necessary, when it is entrusted to a good operator—a precaution that is always taken for granted in every generalization about permanent waving. One hair-dresser in New York has given as many as twenty different permanent waves to a single client. This particular coiffeur is one of a small number in New York who transports his apparatus to his clients' houses and there administers the wave. The client's chauffeur calls for him, and he and his important chandelier are whisked off in the motor, to be returned to the shop within the space of three hours, leaving the client with a beautiful wave.

PIERRE

Beauty adviser to smart New York warns...

"don't experiment with Beauty"

Another famous beauty specialist approves Palmolive Soap for home cleansing of the skin

"WOMEN now and then have a mistaken notion that they should use no soap on the face," says Pierre of New York. " 'The trouble,' I reply in all such cases, 'is that you are using the wrong kind of soap. You should use Palmolive—a soap that is effective but gentle in its action.' "

Pierre speaks from experience. For over thirty years he has been one of New York's leaders of beauty culture. His smart modern salon, in the fashionable Plaza district on 57th Street, is visited by women of social distinction who entrust all their beauty problems to his expert care.

To them Pierre says: "Don't experiment with beauty. It is too precious. Use Palmolive Soap to keep your skin lovely."

Pierre's opinion echoed by others

This preference expressed by the famous Pierre you will find is repeated by leading experts all over the world. In France, Italy, Germany, Spain, England—wherever beauty culture is practiced—its principal exponents advise Palmolive. This group today includes 23,723 names! Just think what this professional approval means! Of all cleansing agents, experts find Palmolive safest and best for regular home use. And this is why.

Nature's finest cosmetic oils

There are certain oils which, for generations, have been proved the finest natural cleansers. These are olive oil and palm oil. And it is these oils of which Palmolive Soap is skilfully blended. This facial soap contains no free alkali to irritate sensitive skin. It is not artificially colored. It requires the addition of no heavy perfumes. No wonder experts advise its daily use. This is the treatment recommended:

With both hands massage rich Palmolive lather into the skin. Rinse with warm water, followed by cold. And now you're ready for make-up.

Just try that simple 2-minute treatment tomorrow. Use Palmolive for the bath, too. See how refreshing it is. Then you'll use it every day, as millions of others do. At 10 cents the cake it is the world's least expensive beauty treatment.



In a cosmopolitan city, and with a sophisticated clientele, Pierre has made for himself an enviable reputation as a beauty specialist. His salon occupies a prominent position on Fifty-Seventh Street, New York's street of superlatively smart shops. To this salon come many distinguished women for Pierre's valued counsel.



There are 23,723 beauty specialists in this country and abroad who advocate home cleansing with Palmolive as a basis for professional treatments.

"It is the vegetable oils of olive and palm that make Palmolive so soothing and delicate. They make a soap that is safe for sensitive skins. A soap that produces no harmful irritations, but leaves the skin smooth, clean and lovely."

Pierre

39 W. 57TH ST.
NEW YORK CITY



6265



PALMOLIVE RADIO HOUR—Broadcast every Wednesday night—from 9:30 to 10:30 p. m., Eastern time; 8:30 to 9:30 p. m., Central time; 7:30 to 8:30 p. m., Mountain time; 6:30 to 7:30 p. m., Pacific Coast time—over station WEAF and 39 stations associated with The National Broadcasting Co.

Retail Price 10c



Fragrant as flowers in the rain

MOLYNEUX
PARIS

41 West 57th Street New York City

obtainable in all the best shops

MERRY-GO-ROUND OF MANHATTAN

(Continued from page 59)

"John N. Stearns, junior
Howard Maxwell, junior
Roderick Tower
Russell Sard
Thomas Eastman
request the pleasure of your company at a 'Great-Grandfather's Dance' on Saturday, October fourth, at ten P. M. at the Piping Rock Club. You are requested to wear the costume of your great-grandfather before he made his money and joined the Racquet Club. If your great-grandfather was hung, wear your* favourite costume.

"The committee has invited six hundred of their most intimate friends from the exclusive circles of Meadow Brook, Piping Rock, and Little Neck, and a careful study of their ancestry through the Social Register and Burke's Peerage has shown no results whatever, so every one starts equal. If you have no ancestors, invent some; this is your big chance to make a background and start climbing up the Social Ladder; remember 'Rome was not built in a day.'

"Dancing will be confined to the polka, schottische, and gavot, followed by a cotillion, for which a prominent yachtsman, Vin---t A----r has promised, under great pressure, to give gold mesh-bags and cigarette-cases. Immediately after this number, a special prize will be awarded to any one catching the yachtsman.

"Guests will be seated according to rank, and the committee have tried as hard as possible to seat the rankest next to the windows.

*"The Committee reserves the right to eject any one in Indian costume found running around the room shouting 'Oi, Yoi, Yoi, I'm an Indian'."

AND OUR GRANDFATHERS APPEAR

Into a medley milieu of crinolines, stocks, bustles, and antique top-hats, came Charlie Auchincloss, in the person of a Victorian policeman, complete with uniform and high yellow helmet, ushering in an entourage still more amusing, composed of Patti Doubleday, Alfred Hoyt, and a tandem, all three desperately Gay-Ninety.

Mrs. Jules Glaenzer came as that universal ancestor, Eve, in leopard-skin and fig leaves.

But the most talked-of creation of all, the scandal of some, the delight of others, was Katrina Dana garbed in her grandmother's black corsets and old-fashioned, highly modest underwear run with antique lingerie ribbons.

From this and other recent fancy-dress parties, one gathers that the latter-day tendency is to put humour into costume. The loveliest ladies descend to low comedy and adorn their chins with false beards. Even the men who have most loathed "dressing-up" conceal their Anglo-Saxon contempt under a rubicund cardboard nose and show real gusto in making themselves as ridiculous as possible. Thank Heaven for a fashion that has rid us of reluctant Romeos and abounds with willing Falstaffs!

The Hearst's party for the famous if non-committal "Cal" was a tremendous success. Who says manners never alter? Mountains rocked on their prehistoric bases that night, when, for the honour of the guest, the entire party arrived for dinner on the dot of time. It went off with a bang, and why not? No one within a hundred yards of that laugh of Mrs. Hearst's could fail to catch the contagion and have a good time.

Not only parties make up the merry-go-round of New York. New York women, paragons of strength and dynamos of energy, fill their days to unthought-of brims. After a morning of facing minor tragedies occasioned by dilatory decorators, they lunch, all the feminine roundabouters, at the Colony. There, one sees black and white, and more black and white, as though a congregation of superlatively chic magpies had made this their very colony. There are touches of colour. One woman has put her orchids into a glass of water on her table. There is the range of reds, from tanager to a dark crimson, on fifty pairs of lips. But these are only accents to the great scheme of black and white, as full of character as an etching.

WHAT THEY TALK ABOUT

And what they talk about may range from Casanova to the last gasp of the latest gangster. They are chattering of being widowed over week-ends, while their husbands run down to Harford for the hunting, of the hunting-lodge that Ruby Wood has just done for her husband down there, a masculine paradise and a very smart one, all in brown and white. Little whatnots about *The Edwardians* and Bromfield's new book and Somerset Maugham's latest literary scandal are to be picked up for nothing in the slightly literary corners of the restaurant. "Re-no," those two momentous syllables, reverberate from all the restaurant's mirrors. There is a good deal of flippant pro and con discussion of Lindbergh as a national hero. Feeling can wax reasonably high on the subject. One hostess broke up the after-dinner gossip of the men at one of her parties by throwing open the dining-room door with the inquiry, "How many here really like Lindbergh?"

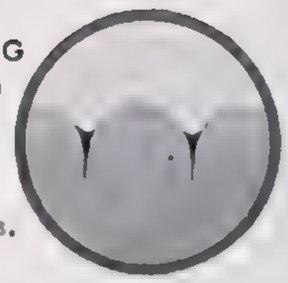
There is a new kind of job in the air. Eleanor Barry is going about posing for commercial photographs, making mints of money and talking entertainingly about "her manager." One of the Baldwin twins is in the game, too, and selling herself very successfully to the Great God Publicity. Even the very young are beginning to follow suit, believing, perhaps, that they were never born to blush unseen and that a cheque in the hand is worth two possibly irate parents.

There is much light-hearted banter in the past tense afloat about the Altemus-Whitney wedding and of how, in the midst of the room-to-room festivities on the floor of the Ritz, where the wedding-party was lodged—the Astaires, Donald Ogden Stewart, Bob Benchley, and all the rest—, the need for music was felt, and a lovely bridesmaid strolled to the telephone and ordered nonchalantly from Room Service, "One Steinway grand." That the piano arrived within fifteen minutes is history. Another "ad" for the Great American Hostelry!

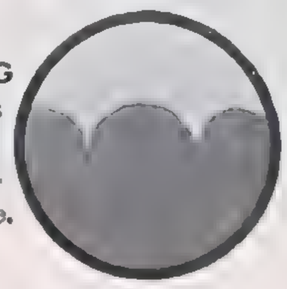
It is likely, (Continued on page 114)



ORDINARY CLEANSING
Note dirt embedded in pores—undisturbed by surface cleansing. Causes blackheads, open pores, oiliness.



PORE-DEEP CLEANSING
All dirt is removed. Pores are small. Skin is smooth. Consistent use of Ambrosia makes skin clear, fine.



GOOD NEWS FOR WORRIED WOMEN—READ ADVICE



WHAT'S WRONG WITH YOUR SKIN?

Read here advice of New York skin specialist

Open Pores?

CAUSE: Enlarged pores may be due to 3 things: ill health, lack of muscular tone, or superficial cleansing.

TREATMENT: Get plenty of outdoor exercise, and use a thorough cleanser and stimulant on the skin.

Note: Ambrosia, the new liquid cleanser, instantly dissolves deep-lying dirt; thus prevents clogging and stretching of pores. Pleasant tingle tells you Ambrosia has roused stimulating circulation.

Oily Skin?

CAUSE: This condition is most prevalent up to 25 years. Poor digestion and lack of cleanliness also cause over-oiliness of the skin.

TREATMENT: Reduce sweets, starches and fats in the diet. Get plenty of outdoor exercise. Give skin frequent, thorough cleansing and stimulation.

Note: A small flacon of Ambrosia can be carried in the purse, making it possible to cleanse oily skin during the day. Rinse with cool water after using Ambrosia, to remove surplus oil. Pat dry.

Blackheads?

CAUSE—at the base of this trouble is the fact that the oil glands are not functioning normally. The oily secretions, instead of pouring out on the skin, become inspissated (hardened). The dirt from the atmosphere sticks to this substance in the pores, causing blackheads.

TREATMENT: Cleanse the face thoroughly once a day with an antiseptic solvent such as Ambrosia. Gently press out blackheads. Then go over the skin again with liquid to prevent formation of pimples.

Note: Thorough daily cleansing with liquid Ambrosia clears up blackheads, often within two weeks.

Dry Skin?

CAUSE: This condition is more apt to occur in advancing years when oil glands do not function properly. It may also be caused in otherwise normal individuals by too frequent use of harsh cleansers.

TREATMENT: Don't worry. Don't overwork. And cleanse by a gentle method, giving added lubrication by stroking on a softening cream at night.

Note: Ambrosia contains sweet flower oils, very softening for a dry skin. During the day, after cleansing with Ambrosia, pour a little in the hand and pat over the face. Pat dry to help skin absorb oil. At night, add a softening cream.

Wrinkles?

CAUSE: Too frequent use of harsh cleansers which dry out natural oils will produce wrinkles.

TREATMENT: The remedies for wrinkles are improvement of the general health, and local stimulation of the skin by mild tonics.

Note: In New York there are many women who have used Ambrosia exclusively for upward of 30 years. These women, who might from their age be expected to have wrinkles, have skins smooth and free from lines, even around the eyes. They attribute their youthful complexion to stimulating effect of Ambrosia and to its pure oils which kept skin from drying.

New Loveliness

See at once how this new method of cleansing will clear up the skin defect that's puzzling you, and keep skin lovely. Write at once for generous free sample. Hinze Ambrosia, Inc., Dept. 12-A, 114 Fifth Ave., New York City. Dept. 12-A, 69 York St., Toronto, Can.

4 oz. $1.00 • 8 oz. $1.75 • 16 oz. $3.00

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DOCTORS PREFER LIQUIDS FOR THOROUGH CLEANSING

Notable women who use Ambrosia

MISS MARJORIE DE L. OELRICHS — ANITA LOOS
MRS. WILSON WOODROW — FANNIE HURST
MARILYN MILLER — FAITH BALDWIN
MISS RUTH H. KRESGE — HELEN MORGAN

AMBRŌSIA the pore-deep cleanser

Le Dandy d'Orsay

The contribution of Paris to the exotic requisites of the connoisseur.



Duo d'Orsay

The romance of yesterday blended with the sophistication of tomorrow.



DANA B. MERRILL

This is a close-up of one of the four plates shown on the small table on page 71; to be ordered from Ovington. The head of a favourite hunter decorates it

FOR THE HOSTESS

(Continued from page 70)

hot rolls, and such things. Fruit is part of the menu. Desserts are optional, but they are never "dressy." Simple, home-like dishes like apple pie, deep blueberry pie, and plain ice-cream might appear. These are, of course, suggestions for a large hunt breakfast, such as are often given for the Meadow Brook Hunt. Cocktails, beer, whisky, cider, or champagne are still, of course, considered the proper accompaniments, though now forbidden by prohibition.

Breakfast before a drag would be just the same, in so far as food and drink are concerned. The hostess, however, may always economize on food before a drag, because all, or most, of the riders are too nervous to eat. After a good day's fox-hunting, every one is starved, and a hostess must be prepared for the worst.

HUNTS, NORTH AND SOUTH

The Harford Hunt in Maryland hunts foxes, therefore the time for breakfast is vague and people drop in at odd hours. The stragglers and those who fell out come first, and later the first-flighters, who were in at the kill and have had further to go. The hunting season is long, and hot food for cold weather a necessity. So many people stay at the club that breakfasts are almost every-day affairs. On large tables, one finds tea, coffee, cheese, jam, honey, marmalade, rolls, toast, fruit, and, by special order, dishes like liver and bacon, corned beef hash, chops, or any kind of eggs, and waffles. A great dish in Harford after hunting is hot waffles and maple syrup.

The Middleburg Hounds also hunt foxes. The distances in Virginia are immense, and people must hack a long way to the breakfast, so this must be a long-drawn-out feast, and two or three hours are often consumed in feeding the riders, who straggle in cold and frost-bitten. The most famous hunt breakfast in this part of the world is given every Thanksgiving by Miss Charlotte Noland, at Foxcroft. The whole countryside and their guests come. At that time of year, one can carry one's lunch outdoors if it is sunny. The scene of pink- and black-coated riders dismounting on the lawn and going up to the beautiful ivied house for lunch is extraordinarily beautiful.

VARIOUS CUSTOMS

The Radnor Hunt near Philadelphia used to give a Farmer's Breakfast at the club on Thanksgiving day, and this was both picturesque and very good fun. There were races in which the farmer's horses made a plucky showing against the hunter's, though they did not often win. To-day, there is a spring meet at the country place of Mr. Edward Cassatt. The Radnor Hunt has always been one of the most important, and its reputation for hard riding and good cheer are second to none.

At Norfolk in Massachusetts, the hunt is a drag. It is a stiff, sporty drag, but it is a drag, and that means definite hours. If the meet is scheduled for twelve o'clock, that means that if Mrs. Burr is giving a hunt breakfast at two o'clock, people will get there on time. As the winters are snowy, the hunting season is short and stops by the middle of December. This means that a great many breakfasts can be eaten about the lawn in the crisp autumn sun, by those who are warmly dressed in heavy hunting-clothes.

New Jersey also has her hunts and her hunt breakfasts, but to repeat the menu of each would be tiresome. These country luncheons are delightful, however, (Continued on page 114)

A gift that brings a *lasting thrill* to all

Not expensive, either . . . you can buy a Ciné-Kodak for as little as $75

IMAGINE the excitement on Christmas morning . . . when the family makes its first home movie. And the thrill a few days later when it's flashed on your own home screen.

There they are before you . . . action pictures of your children, their gestures, their smiles, their personality—registered forever on a thin strip of film.

Surely, there's no gift to compare with a movie camera . . . none that brings such pleasure through the years.

But be sure it's a Ciné-Kodak—the simplest to use. The camera that understands amateurs, made by people who know amateur requirements.

Anyone can make good motion pictures with a Ciné-Kodak. Clear, sparkling, professional-looking pictures. Just sight the camera, press a lever . . . and you're making movies.

Your films are finished by Eastman processing stations, without extra charge . . . and in a few days you have them back ready to run. Switch on your Kodascope and instantly the screen becomes alive with action. Parading in front of your eyes are the movies you made yourself . . . of your own children, your own sports, your own friends.

Before you choose any Christmas present, let your Ciné-Kodak dealer show you Ciné-Kodak. He'll show you Kodacolor, too: home movies in full color, as easy to make as black and white.

Ciné-Kodaks are priced from $75 to $150; Kodascope projectors as low as $60. And many dealers offer an attractive payment plan. Eastman Kodak Company, Rochester, New York.



The pleasure of movie-making begins on Christmas morning and lasts through the years. And it is all so easy. The new Ciné-Kodak Model M is the lightest camera made for 100 ft. of 16 mm. film. Price, including case, $75.



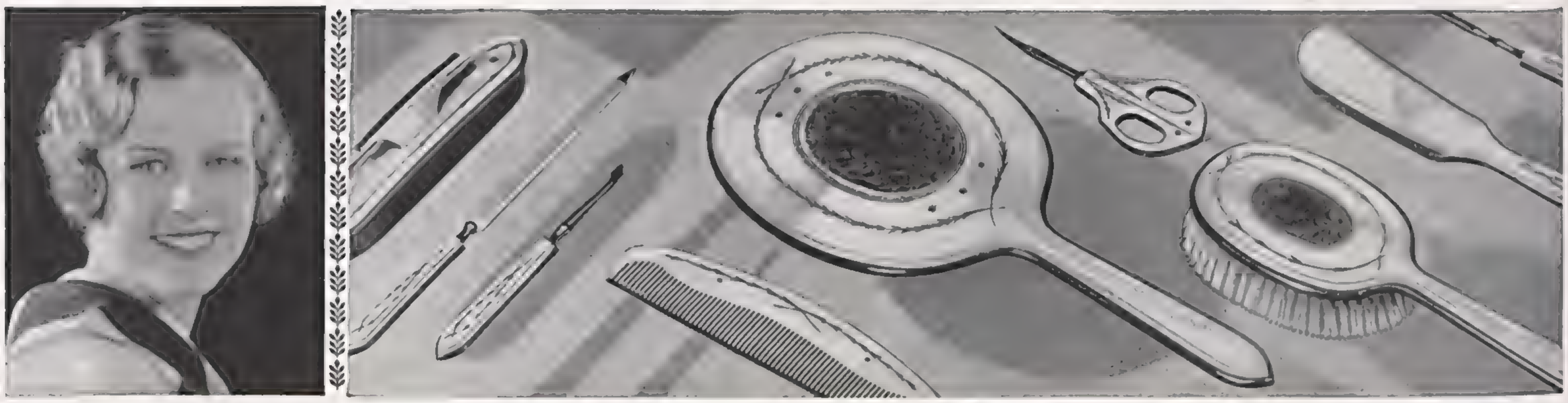
What happiness a movie outfit brings into any home. Ciné-Kodaks, $75 to $150. Kodascope projectors as low as $60.

MODEL K is the marvelous new Ciné-Kodak that can be fitted for Kodacolor—home movies in full color—and long-distance shots. Camera and case match, in brown, gray, black or blue. Price, including case, $110 with *f*.3.5 lens; $150 with *f*.1.9 lens.



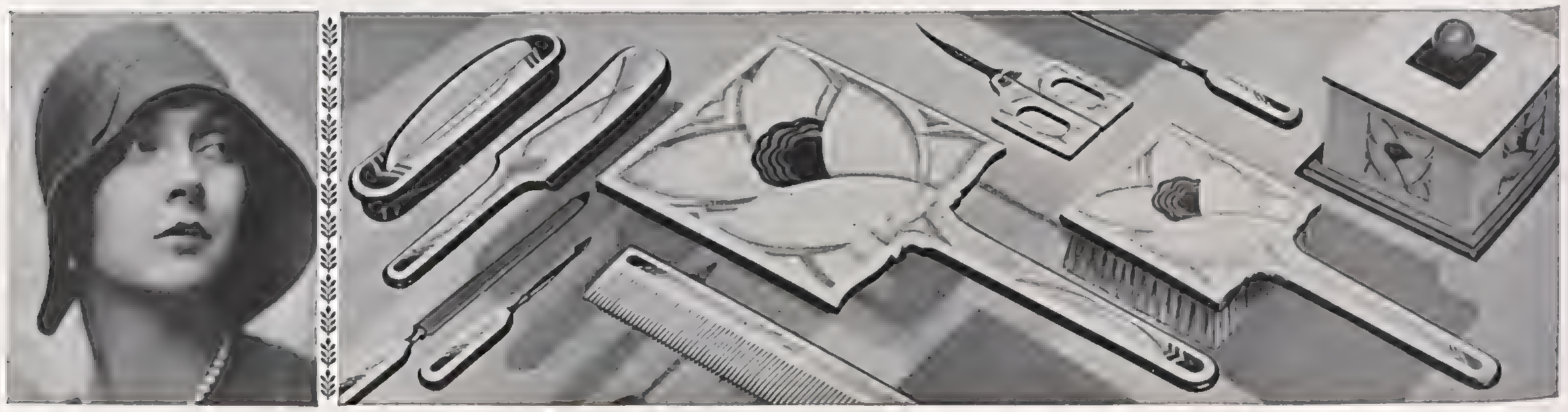
Ciné-Kodak

SIMPLEST OF HOME MOVIE CAMERAS



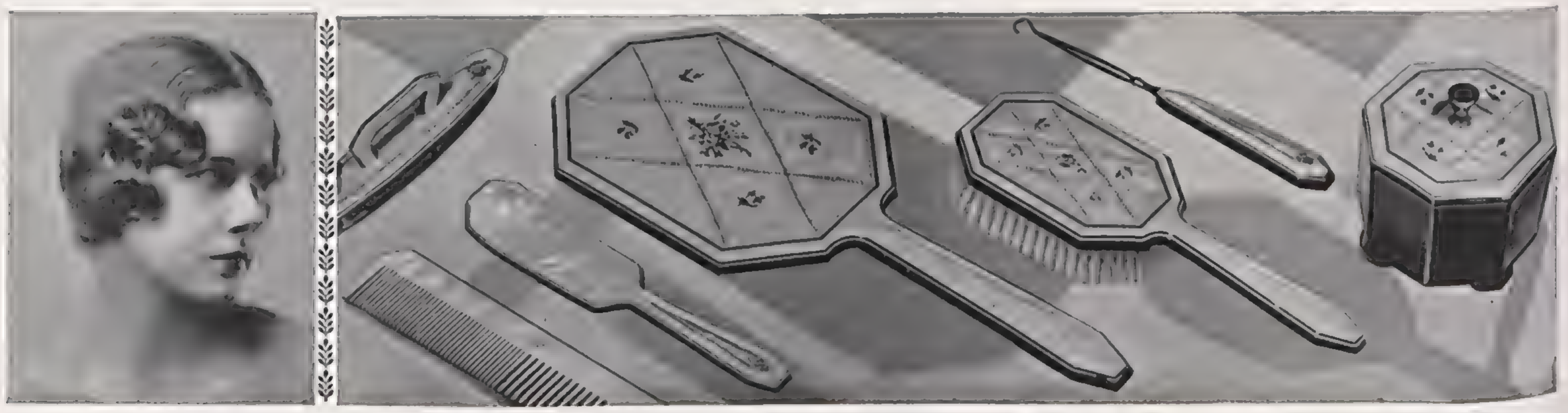
Because every woman wants her dressing table to be smartly luxurious but practical too . . .

MONTICELLO—Created in Lucite Continental Blue, Buff and Gold, or Colonial Rose and Silver effects. $15.00 to $30.00 (depending on the number of articles selected).



And because du Pont asked noted artists to design correct accessories for every style of boudoir . . .

FLEURET—A Lucite creation in the modern manner—in Oriole Yellow or Azure Blue. $16.00 to $33.50 (depending on the number of articles selected).



Make somebody (how about yourself?) very happy with one of these modern Ensembles . . .

SONYA—Pearl-on-Amber Pyralin in Jade, Rose, Maize or White. $12.50 to $25.00 (depending on the number of articles selected).

WE have a very clear picture in our mind of who that "somebody" might be. She is a woman of taste. She knows the leading fashion trends. She realizes the importance of the ensemble idea both in her dress and in her home.

For her boudoir, famous artists, such as Verna Cook Salomonsky, Ethel Parsons and Robert Leonard, have designed new du Pont ensembles. They are as smart as if they had come straight from an Exposition des Arts in Paris. Their colors and motifs are most skillfully planned to harmonize with every important scheme of interior decoration.

The prices are most reasonable, and every pattern is obtainable in ensembles of whatever size meets your needs. Every genuine piece is identified by the famous du Pont oval trade-mark. They are on display now in all the leading department, jewelry and drug stores.

DU PONT VISCOLOID COMPANY, INC., 330 FIFTH AVENUE, NEW YORK CITY

When buying a fitted traveling case, ask for toilet accessories by du Pont

DU PONT

REG. U. S. PAT. OFF.

DU PONT ACCESSORIES FOR THE BOUDOIR

Lucite Pyralin Arlton



Certainly she has graciousness, beauty, and savoir faire. And certainly she has scintillating gaiety and wit. But more than that she seems to have an ethereal something... a something that almost eludes description. Perhaps it is her perfume, Lenthéric's Miracle... if we're not betraying a confidence.



Lenthéric PARIS
Ses Parfums

245 RUE SAINT-HONORÉ · PARIS · FRANCE THE LENTHÉRIC SALON AT FIFTH AVENUE & 58th STREET · NEW YORK ALSO AT ALL HOUSES OF FASHION



These boxed sets make gifts of real distinction

WAMSUTTA PERCALE sheets and pillow cases make just the kind of gift that people recognize as being unmistakably nice and thoughtful. They're so beautifully fine and smooth to the touch, and so lovely looking in their ribbon-hinged green and gold boxes. And they're such satisfactory things to fill the gaps in almost anyone's linen closet or to furnish a guest-room bed in smooth, luxurious comfort for years to come.

The special Christmas sets of Wamsutta Percale are made up with either two sheets and two pillow cases in a box or simply a pair of pillow cases. But you have your choice of seven pastel colors, ColorWoven borders, or hand embroidery to make every set different if you want to.

You'll find you can check off a surprising lot of names on your Christmas list with Wamsutta Percale sets, quite reasonably, from your point of view, and quite delightfully from theirs. For making a gift selection of Wamsutta Percale sheets and pillow cases, a wide variety of styles awaits your choice at your favorite department store.



WAMSUTTA MILLS, *Founded 1846*
New Bedford, Mass.
NEW YORK SALES OFFICE
40 Worth Street

WAMSUTTA PERCALE SHEETS & PILLOW CASES



STRONG MEN HAVE WEPT...

. . . and women have rumpled their brand-new finger waves trying to think up a Christmas gift that's exciting and festive and flattering—useful yet not prosaic—handsome but not too expensive. These rare qualities are all embodied in the new Dorothy Gray travel cases. If you present a lovely lady with one of these, her enthusiasm for it (and for you) will never waver.

Every woman instinctively bestows a loving pat on the snug little Hat Box Case. It's made of black leather, lined with rose moire, and is shaped like a perky hat box, with a sturdy top strap to carry it by and an efficient lock to guard it. It holds eleven Dorothy Gray preparations and cosmetics, all cleverly arranged so that they cannot spill or break. $18.00.

Dorothy Gray compacts are always flattering gifts. The new double compact and lipstick, $4.50; the new triple compact and Lashique, $4.25; the new single powder compact and rouge compact, $3.00.

You were thinking of something more elaborate? Then go right out and look at the new Dorothy Gray Beauty Case, which comes in five shades of baby lizard. It's light to carry and compact, yet so ingeniously devised that it holds—unfailingly upright—good sizes of fifteen Dorothy Gray preparations, including a complete make-up supply and a large mirror. This gracious answer-to-a-woman's-prayer costs $35.00.

You'll find these new cases, as well as any number of delightful little gifts such as Dorothy Gray compacts—packed singly and in sets—bath sets, and other pleasing frivolities, both at the Dorothy Gray Salons and at leading shops in every city.

DOROTHY GRAY

683 FIFTH AVENUE, NEW YORK

PARIS • CHICAGO • LOS ANGELES • SAN FRANCISCO • ATLANTIC CITY

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CREATORS OF THE COSTLIEST PARFUM IN THE WORLD · · · ·

If your day is dull—and your night life just isn't—you need Ybry—it puts dynamite in your lips.

Lipstick Ybry is Permanent. Smooth. Keeps the lips soft and young. Scented with "the costliest parfum in the world". 5 flattering shades.

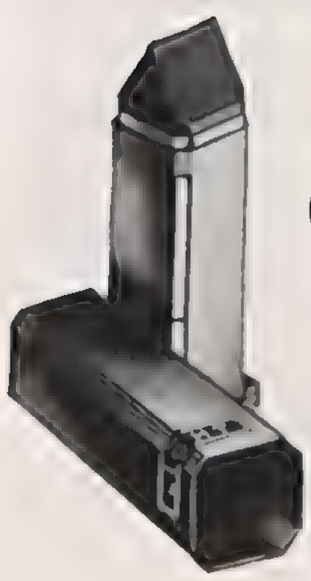
Featured in best shops and drug stores

PARFUM

Ybry

Pronounced • EE-BREE

PARIS



AMAZINGLY LOW FOR A FRENCH CREATION

Tune in on Ybry's Enchanting Hour Over WOR Every Monday Night from 8 to 8:30

A SHADE FOR EVERY TYPE: NATURAL • MEDIUM • FLAME • LIGHT • SCARLET

ENTRUST YOUR LIPS TO YBRY

YBRY, INC., 50 W. 57TH ST., NEW YORK · · · 57 RUE DE LA GARENNE, PARIS

MERRY-GO-ROUND OF MANHATTAN

(Continued from page 110)

when the chatter turns on the subject of hair, that some one will talk of Mrs. Benny Moore's lovely cranium, for her black hair drawn back softly to show the contour of the brow and curled up beautifully in the nape of her neck is the envy of the town, and again a proof that the hard-shaved look at the back of the head is gone forever. There is a little groaning to be heard here and there about the new hats and how trying they are, the wiser averring that it is all a matter of getting used to them and going on their way bare-browed and rejoicing.

Since Love in the grand sense has gone out, and no one can eat in a big way on account of their "figgers," there comes a craving for gambling and still more gambling. Doubling and redoubling and doubling again is the sport of the hour.

More than ever, it is dowdy to be dumb. There is a noticeable flurry in favour of art. The opening of the Marie Harriman Galleries meant the gathering of a large contingent of the merry-go-round. The pictures, which are hung beautifully and without crowding, are all examples of the work of the "modern old masters"—Matisse, Van Gogh, Derain, Rousseau, and so on.

No one is flocking to night-clubs as people once did, but Texas Guinan's new place gets a hand every now and again, and, for those who crave more extraordinary fields, there is the Abbey. The Embassy Club, like Mr. Tennyson's brook, will, of course, go on forever, and there is the new Club Pierrot on top of Pierre's, which will be a Persian paradise, very smart and correspondingly hard to get into. But these are dancing places and not cabarets.

The real favourites of the later evening hours are the speakeasies. Every one has his pet. It may be one where backgammon is played all night long, or that where the walls are adorned with portraits of one's famous friends with the addition of wings—angels, forsooth. Even the little débutantes drop in between dances.

This is the roundabout that whirls gaily, blazing light and blaring sound. Some of the younger and more enthusiastic souls occupy baby Austins. Other, still more adventurous, complete the circuit in airplanes, in which they even go on treasure hunts, got up by the Aviation Country Club. The tunes are loud and catchy; the lights are dazzling; the riders shout and clutch the throats of their respective horses or pigs. It's a bewildering, dizzying sight. And the whole world stares.

FOR THE HOSTESS

(Continued from page 112)

and may be given irrespective of hunters and hounds by any hostess who wishes to accommodate more guests than she can possibly serve ceremoniously at any time that they may happen to arrive. Plenty of space, plenty of food, lavishly furnished from a source of supplies unseen, but evidently everlasting, plenty of good spirits after any exercise in the open air (and if this seems ambiguous, let it seem so) are the requirements.

For some of the appropriate dishes, recipes follow.

KEDGEREE

To make kedgeree, plain rice is boiled. One hard-boiled egg quartered, for each person, is then added. (The eggs should be cut into about six pieces.) Equal quantities of cooked fish and rice are stewed with the eggs, a lump of butter, pepper, and salt, for about five minutes to heat them thoroughly. This is an Anglo-Indian dish.

GNOCCHI

A scant cup of semolina (or farina) is boiled with a little salt in a quart of milk for about thirty minutes. Then, two whole eggs are thoroughly mixed in it. It is allowed to cool on a wide dish, then cut in dominos, and put in a baking dish with layers of grated Parmesan cheese (altogether two good tablespoonfuls) between the layers of semolina. Lumps of butter are placed on top, and it is baked until brown. It is sometimes used as a single course.

BAKED OYSTERS

Oysters are removed from their shells, the shells are cleaned, and the oysters are replaced for baking. Strips of bacon the length of the oyster shells are cooked separately until they are half-done, after which a strip is fitted over each oyster, and the oysters are placed in a pan in the oven to bake until the bacon is crisp and the oysters curl up at the edges. A single small spray of parsley is placed at the top of each shell before serving. If desired, chopped pimento and green pepper may be added to each oyster.

OYSTER STEW

This is the recipe according to which the famous stew in the Oyster Bar in the Grand Central Station in New York is concocted. The proportions given are enough to serve a generous single portion and can be duplicated in any quantity. Eight oysters are used for each person. Into the pot are put a dash of celery salt, a dash of salt, one of black pepper, one of sweet paprika, and three or four drops of Worcestershire sauce. This is followed by half a glassful of the juice from the oysters and a pat of butter. These ingredients are cooked together for about two minutes, when a third of a quart of rich milk or milk and cream is added and allowed to remain just long enough to become hot, when it is poured out at once over the oysters. This is served with a pat of butter and a sprinkling of red pepper on the top. The stew is prepared in a double boiler or in "bain marie," with the water kept just at the boiling-point.

Kedgeree is an excellent dish for breakfast, as well as for luncheon. It keeps its heat a long time, as does also gnocchi, which good quality is shared by the two oyster recipes given and makes them particularly admirable for such occasions as have been mentioned, a hunt breakfast or country lunch.



DOBBS – Fifth Avenue – New York

NEW YORK'S LEADING HATTERS

The Dobbs CAROLEEN *... of softest* Dobbs *felt – with a lilting brim giving a demure air of wide-eyed innocence that is delightfully charming! There is the brightness of gay winter activity in its every graceful line. In all colorings and headsizes, of course,* $15.00

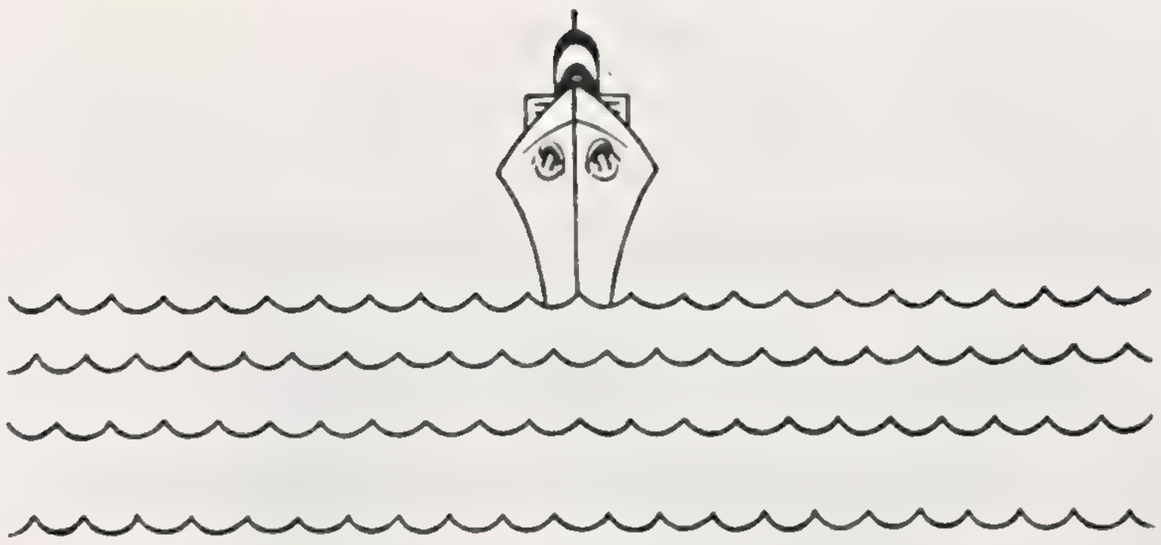
NEIMAN MARCUS CO. *Dallas, Texas*

STACKPOLE, MOORE, TRYON CO. *Hartford, Conn.*

ROTHSCHILD & SON *Kansas City, Mo.*

ROOS BROS. *San Francisco, Cal.*

And by Exclusive Representatives in most of the other Principal Cities



for the Season's
New Complexion

THE *Velvetskin*
TRADE MARK REG.
PATTER

Yes . . . just as important as the announcements of fall frocks is the word from Paris that a new complexion is now the vogue. Where yesterday sun tan strolled along the Bois de Boulogne . . . today finds natural loveliness the keynote of the season's complexion.

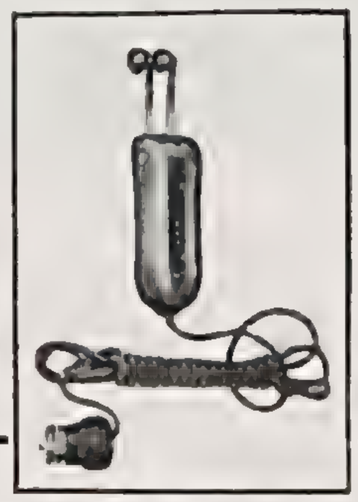
Skin as smooth as the finest silk . . . as soft as satin . . . as full of natural lustre as the most radiant of jewels.

In returning to natural beauty, discriminating women are finding the **Velvetskin Patter** their most important aid. It makes a pleasure of the former task of "patting in" creams and lotions especially recommended for delicate smoothness, fresh natural color and the proper powder base.

The **Velvetskin Patter** stimulates circulation, rejuvenates lazy tissues, and yet does not abuse the most delicate of skin textures. It accomplishes the all important pore deep cleansing . . . prevents wrinkles and tones elasticity into drooping facial muscles.

The **Velvetskin Patter** is as pleasing to the eye as it is to the complexion. Available in Orchid, Jade Green, and Primrose, it enhances any boudoir color scheme. The handle is of a new material (non-metal) that resists heat and electricity. For sale at the better shops and stores.

Write for our interesting new booklet, "Velvetize Your Skin." Learn this new method of making your daily facial an exhilarating pleasure.



CONNECTICUT
TELEPHONE & ELECTRIC
CORPORATION
(Division of Commercial Instrument Corp.)
Meriden, Conn.

CONNECTICUT TELEPHONE & ELECTRIC CORP.
50 Britannia Street, Meriden, Connecticut

Enclosed find check or money order for which please send one **Velvetskin Patter** with privilege of return for refund within 30 days.
Mark X here ☐ for Alternating Current, $5.00.
Mark X here ☐ for Direct Current, $7.50.
Mark X here ☐ for free Beauty Booklet only.
Color wanted: ☐ Orchid ☐ Jade Green ☐ Primrose

Name.....

Street and No.....City..... State.....

My Dealer's Name.....



The guest book contains beauty preparations in miniature; Dorothy Gray salons. The Baccarat flacon holds Asphodèle eau de toilette; Lenthéric Salon

GIFTS FOR THE FASTIDIOUS

VANITY gifts make ideal Christmas presents. To begin with, they are the things that women really like, in place of those pointless gadgets that furnish so many dull "little gifts." Then, it is almost as much fun to give vanity gifts as it is to receive them. And, that point never to be entirely forgotten, really charming items can be purchased at very little expenditure. On this page and on pages 80 and 81, a special point has been made of showing a wide variety of vanity gifts that keep within a moderate price range. To be sure, there are some de luxe suggestions for the grand gift of beauty, and fine perfumes can never be too inexpensive. But the person who wishes to give small, but pleasant gifts at a correspondingly small price will find practical guidance upon these pages. The two sets for bathroom or dressing-table, for example (shown on page 81), have a distinction that is not usually available at such moderate prices. Any of the gifts in the group with the highest price at eight dollars (shown on page 80) would delight a feminine heart. The Dorothy Gray guest book, with its amusing little bottle and jars, is a charming idea for the hostess whose hospitality is to be recalled at Christmas. In a word, here is vanity fare for every one, at any price you wish. It is just a matter of choice.



MARTINUS ANDERSEN

The new Isabey soap in gardenia fragrance can be purchased in department shops. The exquisite guest towels of fine French linen have embroidered appliqué insertions; Maison De Linge



The FLAVOR LASTS



THERE IS A SPARKLE to youth as glistening and infatuating as a gleaming star ✦ just as young lips, whether possessed by Grande Dame or Debutante, are always appealingly lovely. It is the lack of chewing in the ordinary daily diet which steals the youth from your lips by letting delicate mouth-muscles grow soft and flabby. But if you chew WRIGLEY'S, if for only ten minutes every day, your lips will always stay lusciously rosy and delightfully young in shape. Try PEPPERMINT-FLAVORED Double Mint.

K-75

INEXPENSIVE » » SATISFYING

JAUNTIES



It's a Fashion-Fact

that smart women, shunning colds and thoughtful of comfort, are wearing *Jaunties whenever they go out of doors.

JAUNTIES are the season's smartest accessory — Knitted from pure virgin wool in a variety of smart weaves and in charming plain colors and combinations, they enhance the charm of slender ankles and afford delightful protection. Footless, with a strap under the instep they slip on and off right over your shoes.

Write for Style Booklet

Most styles retail at
$1.65 and $1.95
Juveniles, $1 to $1.25

If your dealer cannot supply you, write

Columbiaknit
ELASTIC STITCH

First at Salmon
PORTLAND, OREGON
U. S. A.

Manufacturers of the famous Columbiaknit
Swimming Suits and Sportswear

*PATENTED 11-16-26, 4-6-28 OTHERS PENDING



NEW ELEGANCE IN PYJAMA SLIPPERS

1. Gold and silver kid combine in a charming new mule with a back strap for greater security; from Stern

2. Pale blue kid trims the toe and back of a satin and kid mule in the same shade; from Franklin Simon

3. A simple blue satin mule, smart and unadorned, is made with a convenient wide strap at the back; Altman

4. A very lovely pale pink kid mule has a narrow piping of blue and silver kid; from Lord and Taylor

5. A deep pervenche-blue velvet heel and toe trim a decorative high-cut blue satin mule; from Franklin Simon

6. The Grecian sandal influences a pyjama slipper of black satin and bright green moiré; from Hollander

7. The Grecian lacing of gold kid is chic in this well-cut mule of pale blue satin and kid; from Altman

8. A black moiré mule with bands of gold and silver kid imitates the step-in pump; from Bergdorf Goodman

9. A turquoise satin hostess slipper with a back strap combines comfort and evening formality; from Macy

10. Very like an evening slipper is this pale green satin and moiré pyjama or hostess slipper; from Macy

Straight Hair . . .

Trained into Natural Lasting Waves

The secret of a Paris Beauty Salon now available at your own hairdresser

NO need to be discouraged now if your hair is "straight as a string." Hidden within it lies a beautiful, *natural* wave . . . a wave that will actually be deepened by dampness!

Years ago, La Gerardine was discovered during experiments for a new, finer hair tonic. Ever since, straight-haired feminine Paris has crowded the little salon of M. Gerard at 47 rue des Mathurins, to have its locks trained into a natural wave.

Urged by American travelers, M. Gerard brought La Gerardine to this country. And, within a few short months, literally thousands of American women have flocked to the salons of leading hairdressers for the treatment.

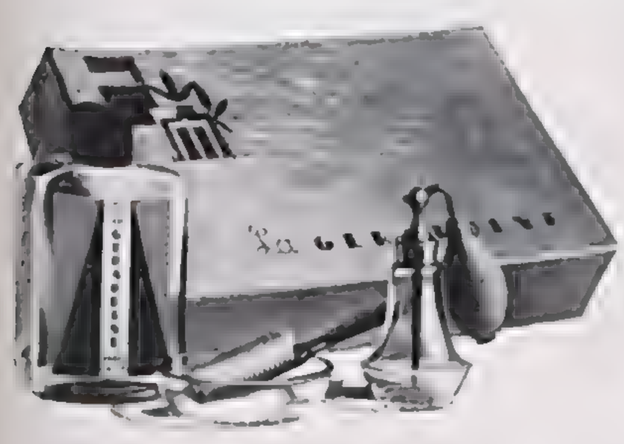
Dermatological tests prove that La Gerardine is completely harmless. It is a non-oily, non-sticky, non-alcoholic lotion, which leaves no powdery deposit in the hair.

The Gerardine treatment should be applied frequently at first, to obtain full results. From the beginning, you will find that your hair has a new softness, lustre and manageability. Then comes the indication of a loose, smooth wave.

After each application, the wave becomes deeper and lovelier, until finally you need a treatment only after the shampoo. Then, this soft, smooth wave is lastingly, *naturally,* your own!



From the beginning of the wave training, La Gerardine improves the manageability, lustre and softness of the hair. Even stubborn hair yields to the magic of the treatment upon continued application.



treatment bowl . . . attractively packed in a smart silvered box.

La Gerardine is so new that not all the toilet goods departments of stores throughout the country have been supplied with it. If your favorite shop does not carry it, send in $2.00 for an 8-oz. bottle of La Gerardine, or $3.50 for the Treatment Kit. Also send the name and address of your hairdresser or department store.



La Gerardine is applied with a brush. As the wave appears, it is pinched in with the fingers or set with combs. And, because it does not affect the color of the hair, it is



the best way to wave white or dyed hair. Between treatments at the hairdresser's, La Gerardine is frequently sprayed on the hair to deepen the wave.

A most welcome gift

La Gerardine is so successful and so pleasant to use that women are making gifts of it to their friends. The new Gerardine treatment kit contains a full-sized bottle of La Gerardine, imported brush, high-grade atomizer and glass

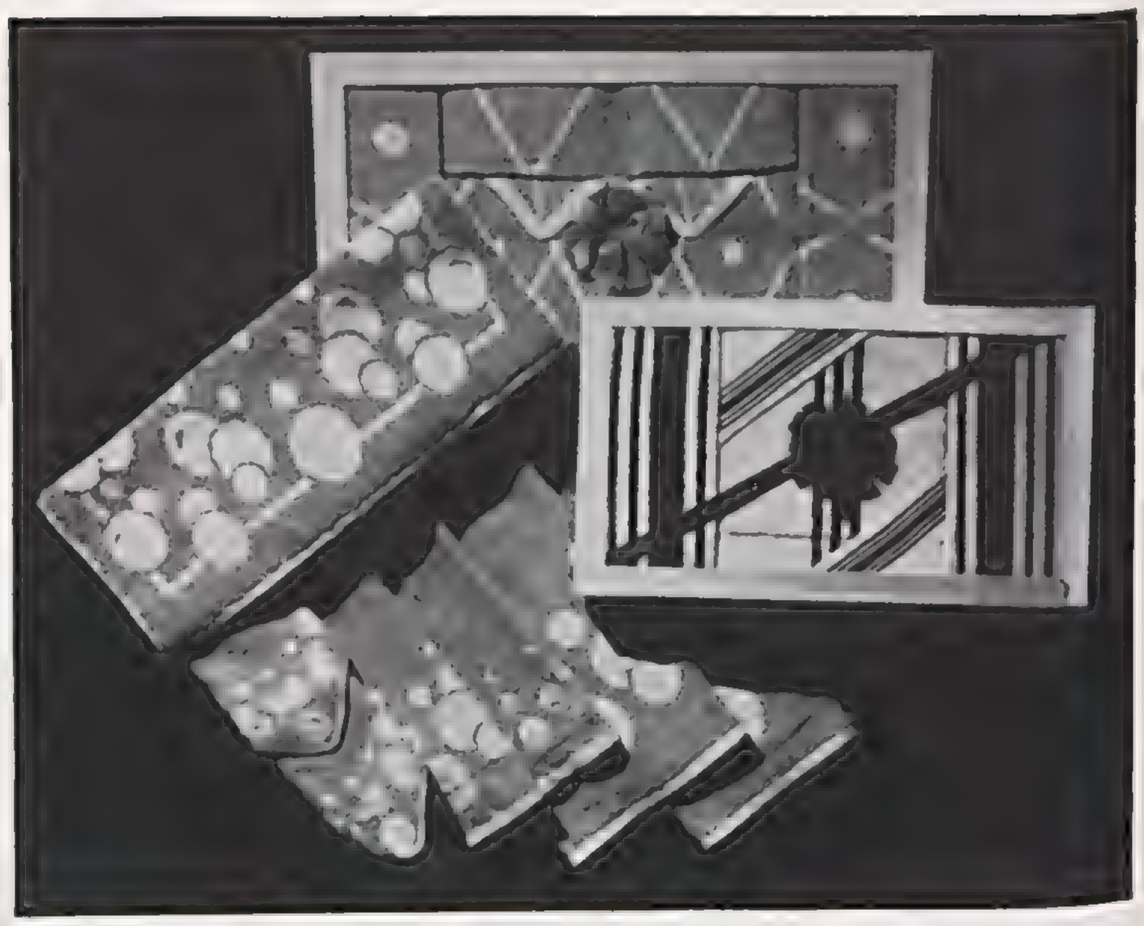


La GERARDINE

NEW YORK SALON: 15 West 46th Street PARIS SALON: 47 rue des Mathurins

Harold F. Ritchie & Co., Inc., Sales Representatives, New York





HIGHLY USEFUL GIFTS AT LITTLE COST

A bath ensemble—boxed smartly enough to appear beneath the proudest Christmas tree—is a gift thought for new or established households. A Martex bath-mat, two bath towels, two guest ones, and two wash-cloths form the set. The "Drum" pattern (top) was arranged perhaps for singers in the bath. The set shown removed from its box has a motif of "Bubbles," and both may be had in pastel colours. Altogether new is the "Basque" set with black, red, and white stripes (pastel shades, also), which would be perfect for a country house. All sets are considerate of Christmas finances; from Macy

Gaily wrapped in cellophane and neatly tied with bows, the two Cannon bath ensembles shown in the photograph below would prove pleasant and practical additions to the lares and penates of a modern house. Each set includes seven pieces—a bath-mat, two bath towels, two guest towels, and two wash-cloths. The set from which the wrapping has been removed has a delightful flower-and-dot design; from Macy. The tied set with the conventional design is called "Chevrons"; Wanamaker. Each may be had in jade, orchid, turquoise, peach, maize, or rose. The price of each is unexpectedly moderate; Macy



DANA B. MERRILL

"Miriam Hopkins was sheer joy.."



THUS did one of our prominent critics sum up Miriam Hopkins' performance in Lysistrata.

As incorrigible as a small boy . . . as irrepressible as an imp . . . as lovely as Springtime, her Kalonika was irresistible. *The Camel Through the Needle's Eye*, *An American Tragedy*, *The Bachelor Father* and *Ritzy* are among the productions which brought before the public Miriam Hopkins' versatility and rare personal charm.

In commenting on the importance of complexion care, this delightful actress said: "Lovely skin *draws* people as no other beauty can. Lux Toilet Soap keeps my skin at its best."

Actresses all over the world agree with her . . . Broadway's fascinating stage stars, Hollywood's lovely screen stars . . . European screen stars—in France—in England—in Germany. An overwhelming majority rely on this white fragrant soap for smooth skin!

Lovely women everywhere are following their example! The allure of soft smooth skin can be *yours*, too. Try some Lux Toilet Soap today . . . just 10¢ a cake.

PETIT SALON INTIME

SCANDIA JOURDE
601 MADISON AVENUE
BETWEEN 57TH & 58TH STREETS
NEW YORK

Mesdames -

I have just opened my Salon in New York, at the address shown above. "Mon Petit Salon Intime" will be devoted to the same beautifying methods and preparations that are used with such great success in my Paris establishment. The new Salon is dedicated to my distinguished clientele whom I have the honor of seeing abroad - and others whose patronage I particularly desire.

As you know, Madame, it is not the ordinary beautifying results that I seek...for it is my endeavor to give to each client the becoming charm that most suitably expresses herself. This is accomplished by individual perfection which each woman should reflect.

I have come to New York especially for the opening...and for several weeks more I shall be at the Salon daily, to receive my American clients. I earnestly hope that you will arrange for an appointment so that I may have the pleasure of seeing you here. (The telephone is Wickersham 3755.)

Cordially yours,

H. Jourde



GIFTS WITH THE PRACTICAL SPIRIT

Like an old-fashioned album is the Christmas portfolio, above left, which holds a Lady Pepperell sheet and two pillow-cases with coloured borders. The two Lady Pepperell pillow-cases, right, would be another inexpensive, but welcome gift; Abraham and Straus

Contributions to the linen larder never fail to make a Christmas impression. These sets have wide coloured borders or double hemstitching. The modern monograms are decorative. Two Wamsutta Percale sheets and two pillow-cases compose each set; Lord and Taylor

A gift that presents a festive appearance for all its practicality is this Modernique box (bottom of page) containing two Pequot sheets and two pillow-cases with pastel-tinted borders. Incidentally, this set costs much less than one would suppose; from Altman



DANA B. MERRILL



THE ALL-IMPORTANT

Why Change Your Type with the Seasons?

Don't be wavy-haired in Summer—straight of hair in Winter . . . If you like yourself as a curly-head—*be* one—all year round *from now on!* . . . . . .

It's simple enough with the Eugène Permanent Wave. As new straight hair grows in, you merely have the new hair waved . . . in deep undulations, close to the scalp, to match the remainder of your previous Eugène permanent wave.

EUGÈNE SACHET



Eugène Sachets give the hairdresser control of the steaming process in permanent waving—making it possible to wave the new growth only. Be sure that your hairdresser uses the genuine — you will know them by the Eugène Trade Mark boldly stamped on each sachet . . . . .

We will gladly send you one for your inspection together with a copy of our interesting new "Eugène Beauty Book."

Eugène, Ltd., 521 Fifth Ave., N. Y. C.
Eugene, S. A. Paris : : Eugene, Ltd., London
Eugene G. m. b. H. Berlin : Eugene, Ltd., Sydney.

EUGÈNE
PERMANENT WAVES

© E. L. 1930



"I have seen many blankets
but *never* better ones than these"

writes a Massachusetts woman



FROM all over the country the opinion is the same: "There are no blankets more lovely than Mariposas." To prove this you need but examine one. Crush it in your hands — how soft, how springy! Lay your hands between the folds — how warm, how feather light! Put it to your nose — how fresh and clean!

For three generations — almost 75 years the men who make Mariposa Blankets have been weavers of fine wools. Theirs is the experience, the knowledge of selection and blending of wools, the secret processes that only time can develop.

Long-stranded wool insures a lasting nap that does not wash away or wear off. Wool is dyed before spinning into yarn with best dyes obtainable. Pre-shrunk, of course . . . finished blanket keeps size and shape.

Buy Mariposa Blankets for their utility . . . their economy . . . their long wear. Choose the one you like best for its beauty . . . its charm . . . its appropriateness for your bedroom decorations . . . and sleep this winter as you've never slept before.

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THE CULT OF MYSELF

(Continued from page 48)

of my dumb companions, I see myself in the mirror opposite, just like the rest of them, coiffed to the ears in a magic Mohammedan turban, filled with the noise of tempests and swelled out by a burning breeze.

At half-past four, the motor will take me into the quartier de Roule where my manicure lives. Mademoiselle Hélène will take charge of my hands, which for the next twenty minutes will belong to me no more than the leaves of a plane-tree. She will plunge first one and then the other into the water and bring it out into the air. She will place it for the finishing touches on a little cushion, and I will leave it there as long as it pleases her, reminding myself, for the sake of patience, of a ceremony in the Russian Court of which my aunt had told me, in which a princess, on the day of her marriage, was obliged to place her hand on a velvet cushion and leave it there while all the court, the city, and the province, filed before it, each person having the right to touch it with his lips.

I raise my face to Heaven only to look at the moon and the stars, and that not very often. To-day, I prefer the illuminated signs.

MAGIC FINGERS

The manicure business over, if at half-past five I cross the threshold of the Institute Adonis, it is without the idea of being transformed into any Sleeping Beauty. One knows that this Princess, however beautiful she was and whatever trouble she had taken to hide her age, was a centenarian. I come to this glass-house to find the magician who, by some magnetic touch and the action of his two thumbs, gives me the deliciously calmed conscience of the woman whose face is rested. I shall hear, during the wondrous ceremony, an inner voice that says: "Forget the injuries of the salt air, forget the Norman wind, forget the Italian sun, all that which burns, all that which dries. Forget the weather, fine or bad, and cruel time which kills more than it is killed. Forget devastating speed, which often brought tears to your eyes."

Half-past seven! The return to the house! The first flowers that arrive for one! It seems to me that all summer I have not seen a single flower as fresh as these. I forget the dusty roses of the Brenta, the roses rusted by rain that droop over the windows in Normandy. What have they, on their short stems, half devoured by insects or humidity, to do with these proud beauties on their long limbs, smooth as sticks of jade? These have nothing in common with their country cousins but the name, these roses of the rue Royale, without spot or blemish, perfect and perfectly adorned by their vigorous foliage. I draw them one by one from their gilded box, from a cloud of cotton, pure and lovely, radiating an unimaginable colour and perfume.

THE END OF THE DAY

This first day in Paris, consecrated entirely to the cult of myself, comes to an end. Thousands of women have done as I have done. An admirable logic has not ceased to regulate, almost without our knowing it, all our actions during these important twenty-four hours. The moralists themselves could have no fault to find. Great self-respect is inspired in the woman who lives in Paris by the complicated ritual of which she sees herself the object. Everything works together to free her from earthly bonds, since everything has for an aim the spiritualization of her body. The discipline is rigorous and exacting; and the soul is at stake, little as one might believe it. From morning to evening, one must combat Nature, cruel, stupid, savage Nature, which we try to outwit by using all the tricks that the human mind has devised during the centuries.

If I recapitulate all the various phases of my day, beginning with the Chinaman's buffer and brushes, I realize that I have passed through all the powerful and exquisite filters with which Paris proposes to clarify, to purify, to draw to the surface of the woman, her very best. The masseur contributes to the ease and freedom of my body. In liberating that body, my soul is stimulated. The coiffeur and the manicure have sought to lift me a few degrees more above the animal type. And I am going to the theatre this evening to rejuvenate my mind. As by intelligent exercise, I keep my body from its eternal tendency to sloth and decay, so I will fight its determination to escape from the control of the mind.

CHRISTMAS GIFTS BY THE SCORE

WE have thought and thought over this problem of Christmas giving, and our footsteps have led us to many places in quest of just the right things for just the right people. In the next issue of Vogue, we are presenting a portfolio of pages devoted to the fascinating subject of gifts. There is the gift of crystal, which has tremendous chic this year; there is a glorified white gold cigarette-case, with bands of square rubies and round diamonds, to enhance the cigarette and enrich the recipient; there is the gift of a game: a backgammon-board of tooled leather and playing cards of aluminum. And there are more and more, carrying a high score of usefulness and a sum total of attractiveness. This December 8 issue hasn't forgotten the question of Christmas food, either; so we caution you not to overlook this special issue for the holiday season

"A MODERN DIANA, LEAVING A FAINT TRAIL OF LAVENDER"

"Phyllis was at the hunt ball, too, looking more stunning than ever . . . just back from Paris and full of plans for her winter in Sydney. I never see her without thinking of what Jack wrote when he met her in Hong Kong that time . . . a modern Diana, leaving a faint trail of lavender."—From the letters of an English traveler at home.

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English Lavender Soap is for the initial cleansing of face and neck. Yardley's English Complexion Cream melts into your pores to loosen all the clogged impurities. Then you wipe it away with cotton dampened in Yardley's Cleansing Lotion (or other astringent). A second layer nourishes the tissues while you sleep, leaving your skin clear and refreshed.

In the morning, use English Complexion Cream as a powder foundation. A generous coat should be smoothed on, the skin absorbing as much as it will. The surplus is removed *with water and an ordinary face cloth.* Then, Yardley's English Lavender Face Powder is applied over the invisible film left by the cream, and you go out looking your very best. Our booklet, "Complexions with an English Accent," is free. Would you like a copy?

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SEEN ON THE STAGE

(Continued from page 69)

Kaufman acts in it. As a prominent New York playwright hired at a huge salary to come to the film capital, and once there utterly ignored, given nothing to do but draw his pay checks and suffer from underwork, he plays with amazing sang-froid considering that this is his stage début. His sardonic countenance aids him immeasurably.

Hugh O'Connell enacts the dumbest possible vaudevillian without compromise, with infectious conviction and the knowledge that all comedy, high and low, subtle and slapstick, must take itself seriously. He never feels the necessity to suggest that he is not stupid. Consequently, he remains always within the boundaries of his rôle—the first test of an actor's intelligence—and extracts everything from it. Jean Dixon repeats the fine impression she made last year in "June Moon." She does more—proves beyond doubt that for poise, an exact sense of emphasis, and the value of restraint—the quality we call command—, she is unexcelled on our stage. Apparently, she has no histrionic limitations except such physical ones as Nature affixes to each of us—she is, for example, too tall to play a cooing ingénue, too striking for a negative part—otherwise, all the gates are open for her. Spring Byington as a gossiping, grasping, inflated, cheap feature writer is delicious. But then, every one of the half-hundred players has caught the spirit of the play and transmits it with extraordinary zest and sureness.

"BAD GIRL"

The dramatized novel that, if revised in one place, seems destined for a long and distinguished career derives from "Bad Girl" and bears the same name. It has been made into a drama by Viña Delmar, the author of the book, and Brian Marlow. It is a genuine folk play with the appealing, pungent simplicity of an O. Henry story. One scene however strikes a disastrously false note. And it so happens that that scene, which closes the second act, has no conceivable reason for being except a misguided desire to court the sensational; it is not even startling. And if it were dropped out bodily, the play could go on without the addition or deletion of a single line. Because it merely repeats by the employment of a trick device what has preceded, it adds nothing, and it breaks the mood like a vulgar, flashy sign on a lovely landscape. Until that scene comes, one shares the emotions of the characters—their love, their misunderstanding, their suffering, their happiness—is involved in what they do and are and feel. After that scene, for some time, the people on the stage are just people on a stage reciting lines, making motions.

Evidently, as we have said, Robert Newman, the producer, or the authors, or all three, deliberately inserted the extraneous and perhaps fatal episode in the hope that the obstetrical detail aided by a scenic novelty would, through what they considered its daring, attract attention. For the play is announced in the program as adapted from the "sensational novel." Possibly, the people responsible will soon see their error. In which case, when the final appraisement is made, "Bad Girl" will surely be listed as one of the major events of the season.

There are but two rôles of any consequence; they have been happily entrusted to Paul Kelly and Sylvia Sidney. The former veneers his shy inarticulateness with a gruff masculinity; it deceives no one but himself and for that reason twangs the heart strings of every spectator. Miss Sidney's delicacy and sincerity do the same thing.

"THE GREEKS HAD A WORD FOR IT"

Zoë Akins celebrates her release or vacation from Hollywood by bestowing upon New York a comedy called, no one knows why, "The Greeks Had a Word for It." She has attempted to build her work around three women who belong to the upper class of the morally insouciant. But her skill in playwrighting is not equal to the task she set herself. The principal figure of the initial act never appears after the first intermission. The second act goes in heavily for shoddy theatricality. For two-thirds of the way, the piece is merely a succession of verbal encounters that works itself up to what strives vainly to be a serious dramatic climax. The third act makes a belated effort to recapture the comic quality of the beginning. And, curiously, it succeeds.

One of the three loose ladies has entrapped a Big Business Man. A room in a private suite in the Ambassador Hotel is banked with lilies. A timid altar peeps through them. The bride, wearing a long train and a longer veil, waits. Her two friends arrive to bid her good-bye—they are sailing that morning for Paris. The three bolt large quantities of champagne. And when they have become more than tipsy, the bride suddenly picks up her flowing robes and runs away with them.

If Miss Akins had used that delightful scene to begin instead of end her play, she would have had material for a glorious comedy. Perhaps, she plans a sequel to "The Greeks Had a Word for It."

As it appears at the Sam Harris Theatre, it attempts obviously to entice people to the box-office by being shocking, at any rate suggestive. Large areas are dull. There are no characters, merely a collection of puppets not cleverly manipulated. And it has still another great fault: although it purports to be a play, it is really three loosely connected sketches.

William Harris, junior, the producer-director, does as much as can be done, the script being what it is. For the most part, his choice of actors is excellent. True, he has cast the very English Frederic Worlock for the American business man; there may be some such, but one never believes it. That, however, is a minor matter, and Harris has abundantly compensated for it by his selection of the three on whom most of the action falls. Muriel Kirkland, who leaped to fame the night "Strictly Dishonorable" opened, shows again that she is uncommonly gifted—lovely, (Continued on page 128)

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SEEN ON THE STAGE

(Continued from page 126)

appealing, poised. She almost succeeds in making Polaire breathe. Verree Teasdale also brings personality and charm to Jean, the girl who deserts her millionaire just as she is about to have him and especially his millions safely tied. She overacts, but the rôle compels her to.

Ernest Glendinning turns the thankless task of impersonating the composer, who is cut off forever by the first act curtain, into an achievement. The part, written with utter contempt for plausibility, he makes persuasive. But that and his forcefulness, tinged with the glamour we dub romantic, do the play a great disservice—they make the fellow he represents so interesting one waits impatiently for his reappearance and, since that does not happen, leaves the theatre at the end, disappointed, if not actually annoyed.

"MR. GILHOOLEY"

No play in a long time has been so eagerly anticipated as "Mr. Gilhooley." And for good and sufficient reasons. A dramatization of a beautiful novel, the return of Helen Hayes, the appearance on our stage after a prolonged absence of that sterling Irish actor, Arthur Sinclair, "A Jed Harris Production"—surely more than enough to cause pulses to flutter faster. The disappointment at the première was in proportion to the excitement preceding it. For from every angle, the play fails.

Frank Elser's treatment of the novel is what might be called parsimonious playwrighting—it doles things out in a niggardly fashion, seemingly fearful that otherwise there will not be enough left for the next act and the next. Also, the dramatization has been made objectively; consequently, the audience is always conscious of watching actors love and suffer and die, never of sharing the tribulations of real people. And the book's beauty has, except very occasionally and briefly, been passed over.

Helen Hayes is, as ever, fascinating and sincere. But she is miscast. Sinclair lacks passion, and he plods through the play at a deadly slow pace. That, however, afflicts the whole affair at the Broadhurst. It is as if Jed Harris, the erstwhile master of tingling tempo, had expanded his reverence for Chekhov's "Uncle Vanya" until it includes a profound reverence for all tragedies. "Mr. Gilhooley" happens not to be Chekhovian.

"STEPDAUGHTERS OF WAR"

Another effort to make a play from a novel—this time "Stepdaughters of War"—is no more fortunate. Kenyon Nicholson undertook the task, and Chester Erskin has used the product for his entry into the field of producers. The entry is ill-chosen.

The meagre story is of an English ambulance driver during the War and her two suitors. The interest is entirely atmospheric—how British lasses at the front talked, what they said, their attitude towards the War and life. For a little while that holds the attention, but only for a little while. And there is practically nothing else.

Erskin shows in this, as he did in "The Last Mile," that as a director he has unusual ability. The actors have been well selected, especially Katherine Alexander and Olive Reeves-Smith. But, if this first be a criterion, he had better continue directing and leave the choice of plays to others. Although the pace is too slow, "Stepdaughters of War" shows the same discrimination and feel for the theatre that marked Erskin's earlier work and elevated him to his present high position—he is now one of the heads of the Charles Frohman Company. But the play stumbles and finally collapses long before the evening ends.

"THE VIOLET"

The Molnar program with which Gilbert Miller inaugurates his season has nothing to commend it except a pleasant bit of acting by Ruth Gordon in a trifle called "The Violet" and the strenuous performance of Arthur Byron and the gently appealing one of George Trader in a long-drawn-out vaudeville sketch that rejoices in the title "One, Two, Three!" Arthur Richman is credited—or otherwise—with the adaptation of the former, Sidney Howard must bear the responsibility for having rendered the latter into English. Even with the aid of a microscope, it would be impossible to detect in these two affairs anything that indicated a relationship between their author and the man who gave us such fine plays as "Liliom," "The Swan," "The Guardsman," "The Play's The Thing," and those others that rank with the finest plays of our time.

"NINE TILL SIX"

Another visitor from overseas—"Nine Till Six"—should have remained at home. An aimless detailing of the manners and customs of the employees in a fashionable London dressmaking shop. Polished, capable acting is wasted on the piece.

"ROADSIDE"

Finally, "Roadside," by Lynn Riggs, who has been often mentioned lately as perhaps a great new star in the theatrical heavens. This first specimen of his talent wabbles between old-fashioned, strutting, verbose melodrama and quite shameless comic-strip stuff.

The next Vogue—the Christmas Gifts Number—is dated December 8. Vogue has compiled a portfolio of gifts in this issue that will enable you to make a quick choice and a rapid purchase. And as a fillip to Christmas giving, why not choose a pet, a puppy—long-haired dachshund or what you will—, a Siamese cat, a marmoset, a pony?—all photographed in this December 8 issue. They make a great appeal to children and to all the rest of the family.

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WHAT THEY READ

BY DAVID CORT

WHILE the great ones of the world are producing such tariffs and treaties as they are able, William Faulkner has produced one practically perfect piece of work, and it is only a book, "AS I LAY DYING" (*Jonathan Cape and Harrison Smith, Inc*). As one attempts to hedge and qualify on that extreme first statement to make it sound reasonable and critical-minded, one is met by the fact that the book is, in fact, practically a perfect piece of work. It entitles Faulkner to be called the most potent and interesting of American novelists (not excepting anybody). In this book, he has met every requisite of the artist. He has rendered life in art, an extraordinary life in an extraordinary art. He has, I think for the first time, absolutely mastered his technique.

"Sartoris" was the work of a man who had not yet discovered his method. "The Sound and the Fury," despite its really astonishing excellence, was the work of a man who had too recently discovered his method. "AS I LAY DYING" establishes that he has consolidated his technique. The successive chapters are seen briefly by one after another of the characters. One of the characters is the "I" of eighteen brief chapters, the others figure less frequently. This was the method also of "The Sound and the Fury," though to a limited degree and in an execution sometimes incomprehensible. It has enormous advantages, of emotional movement, of implication, of climax and anticlimax. It is not, however, a method that permits the reader to skip through in an adventure-story daze. A moderate intelligence, together with a polite attention, is enough to catch the clues. And any one who will play ball with Faulkner will have his reward.

The story is so uncivilized in its events as almost to deserve the adjective, heroic. It is the story of a bone-lazy man's fulfilment of his promise to his late wife to bury her in her own home town, two days' ride away. The characters are all recruited, I suppose, from the Southern class of "poor white trash." They number old Anse, the husband; his dying wife; the matter-of-fact carpenter son, Cash; the angry, horse-loving son, Jewel; the abnormal son, Darl; the small child, Vardaman; the sixteen-year-old daughter, Dewey Dell; the shrewd neighbour, Tull, who together with all his neighbours has been helping Anse out of jams so long that he can't quit now; his pious wife, Cora, whose chapters are the only (slight) imperfection in Faulkner's choices; and some incidental figures. At the end of the grisly odyssey, Cash has a broken leg; Darl has gone to the asylum; Jewel has been robbed of his horse; Dewey Dell is going to have a child; Vardaman seems a little unhinged, but old Anse has a new wife and a gramophone. It has been an odyssey in the great sense. It would be a reflection on Faulkner's work to applaud his "characterization." There is no such thing in the book. Instead, a dozen or so people have stepped out of life into the book, and Faulkner has taken them from there and made us understand them. In subject-matter, as well as in its medium, "AS I LAY DYING" is the most original American novel that has been published within my memory. It really gives one pause. I think that Faulkner, with a very few others of his generation, has begun to do something for this country that outranks in significance anything transpiring currently in the District of Columbia. He has integrated an American phenomenon that owes nothing to any tradition but its own, and he has done it all by himself.

MORE WAR

The absolutes of the preceding review must be let down now, and we will resume comparative book reviewing. Our choice for the book that can stand this disadvantageous place on the program is Siegfried Sassoon's "MEMOIRS OF AN INFANTRY OFFICER" (*Coward-McCann, Inc.*). Perhaps you do not want to see anything more about the War, and you will find nothing new or startling in Sassoon's reminiscences (though the mouthpiece of the book is named George Sherston). You probably also know by this time whether you are pleased by Sassoon's exact and modest style, quiet and cultivated and never, never excited. Its quality is that, though it is not boring, it is not inspiring either and seems on the first reading almost too thin for nourishment. Its quality is also that, on the second reading, it reveals hints of meanings one had missed entirely before, a final intention the reverse of modest and unexcited. The result is that one is persuaded that no other modern writer makes his judgments on the basis of values and a perspective so clear-sighted. His book had, therefore, best be avoided by readers who never reread.

The Sherston of the book is a Second Lieutenant in the British Infantry, a fox-hunting man in peacetime, whose career is taken up in "MEMOIRS OF AN INFANTRY OFFICER" where "Memoirs of a Fox-Hunting Man" had left it off, having already introduced him to the trenches. At the opening of this book, he reminds us that "I had more or less made up my mind to die because in the circumstances there didn't seem anything else to be done." This is in the spring of 1916, in the line opposite Mametz. There is no doubt that Sherston is a gallant officer, in a war where gallantry is of value only to one's own self-esteem. Sassoon deprecates the thought-processes that lead to the occasions of his Sherston's gallantry. And he is loved by some of his fellow officers and probably also by his men, though there is no mention of that. He is, however, an individualist, a man who is very well satisfied by his own company. And it is probable also that he was a somewhat useless officer, whose officerdom was exactly expressed by such thoughts as buying extra cigarettes for his men, as they went into the line. It is possibly on that account that this Sherston seems to have been allowed an abnormal number of rest (Continued on page 132)

● Notice: Doctor Marcel Von Wertaur requests that women will please not come to his laboratory to buy Velo-Derma. He has none for sale there but has appointed The Velo-Derma Company, 420 Lexington Ave., New York City, sole distributors for the world

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. . . bringing women flocking to his door

by DR. MARCEL VON WERTAUR

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When it is finished I am going back to my laboratory, disconnect my telephone and take up my real work where I left it off on March 7, 1930, A.D.

First of all, let me say I am neither a dermatologist nor a cosmetician. After graduation from Heidelberg I engaged in research chemistry for an European government and after the war took up similar work here in New York City.

My discovery of Velo-Derma was sheer accident. If it will do all the wonderful things for the complexion that women swear it will do, I am very glad. I only know it served me well at the time of what might have been a serious accident.

How I happened to create formula 770

On March 7 of this year I was working with some very powerful acids when a retort suddenly exploded and covered my hands with its searing contents. As you may already know, all chemists, when working with acids, keep a lye solution handy in case of accident. Lye neutralizes the action of acid and frequently prevents a nasty burn.

On this occasion, because my lye solution had stood so long, it was excessively strong, and when I plunged my hands in it, the lye over-balanced the action of the acid and left my hands corduroyed with wrinkles.

I immersed my hands in 770

In another container on my table was formula 770 (Velo-Derma), a new organic reagent which I was using in another experiment. Knowing it was harmless and would be cooling, I hastily dipped my hands into the receptacle. Imagine my astonishment when I withdrew my hands, to find the wrinkles entirely smoothed out and the skin white and normal.

Mrs. S. pays a visit

Thinking nothing more of this at the time than to jot down a memorandum of the incident for future safety, I went about my work.

A few days later, an acquaintance, Mrs. S., dropped in at my laboratory to make a call. Over a cigarette she complained at the complexities of her daily beauty treatments and asked me why I didn't invent a cosmetic that would do the work of all the others.

I told her cosmetics were out of my line. Then, suddenly, I remembered Experiment 770 and told her the story. Interested at once she begged me to give her a vial. I did so, but told her that its cost was prohibitive for popular use.

Then the trouble started

Perhaps a week later, Mrs. S. telephoned. She simply had to see me. She was so excited she could hardly talk.

She arrived breathless, her hands filled with bits of paper.

"Look at me, Doctor, look at me!" she exclaimed excitedly.

I had no idea what she was talking about.

Finally, I pieced out her story. It seems she had taken my suggestion seriously and used my Experiment 770 as a skin treatment with what were evidently remarkable results.

By word of mouth it had gone around that a sensational new beautifier had been discovered, and her friends had commissioned her to get some for them at any price. The bits of paper were checks. Nothing would do but I must stop everything and make enough 770 to fill her orders.

"But my dear lady," I told her, "in the first place I am not a beauty doctor and, in the second place, this formula is far too costly for any commercial purpose. It would have to sell for at least $10 an ounce."

"Don't be absurd," she said impatiently. "Women will pay that gladly for a preparation that will really do the work as this does. Besides, you have to use such a tiny bit, it wouldn't really be expensive. You've simply got to make enough to supply these orders." She thrust the money in my hands.

Women have made my life miserable

That was only the beginning. Since that day my regular work has been at a standstill and I have been busy day and night trying to keep pace with the demand for Velo-Derma.

Finally they heard about it in a great New York department store and the buyer searched three weeks until she located my laboratory and placed an order. Soon other New York department stores followed suit.

Women flocked here with checks in their hands. There was always a line of limousines at my door.

How so many people heard about it I have no idea, but my telephone rang incessantly until I had to change my number.

The New Yorker sent a young woman to see me; she wrote about Velo-Derma in the magazine. Harper's Bazaar and Vogue were next.

When these articles appeared orders started to pour in from out of the city. Telegrams came from San Francisco and Hollywood. I even received a cabled order from Scotland.



MARCEL VON WERTAUR, Ph.D., Sc.D.

I couldn't imagine what had happened. The whole world seemed to want Velo-Derma.

I appoint an agent

Without my spending one penny in advertising, without ever once putting my foot inside a store, the demand for Velo-Derma soon grew to where I could no longer handle it.

I had either to get rid of Velo-Derma or give up my real work. I chose the former.

At the advice of my lawyer, I got in touch with a group of individuals here in New York who are experienced in business. I have made an arrangement with them whereby they are to pay me a royalty on every bottle and take over the whole responsibility. I have agreed to supervise the manufacture. I can do that and still have time for my research.

So if you want Velo-Derma, and your favorite department store cannot supply you, please do not come to see me. Fill out the coupon and my agent will supply your needs.

How to apply Velo-Derma

● Velo-Derma is extremely simple to use. A very few drops should be applied to the face by pressure with the fingers, after the make-up has been taken off at night and before it has been put on in the morning. Mrs. S. says it is quite effective in actually erasing wrinkles, especially if applied with heat. Her way is to wring a hot towel as dry as possible and apply over the Velo-Derma for five minutes. I can understand chemically why this might be helpful.

Mrs. S. says Velo-Derma not only removes wrinkles, but does the work of muscle oils and astringents and is quite the best powder base she has ever found.

I cannot vouch for these things, but hundreds of unsolicited letters from women enthusiastically bear out her statements.

You can prove it for yourself if you like. Velo-Derma is on sale at the better department stores.

Velo-Derma comes in $10.00 and $25.00 flaçons. It is economy to buy the larger size.



IN FLAÇONS, $10 AND $25

USE COUPON IF STORE CANNOT SUPPLY VELO-DERMA

THE VELO-DERMA COMPANY
420 Lexington Ave., New York City

Enclosed is my check or money order for Velo-Derma
☐ $10 flaçon ☐ $25 flaçon

M_____

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YELLOW LIPS that REPEL



INSTEAD OF ON YOUR LIPS, *YELLOW STAIN* STOPS ON ATTACHMENT INSIDE HOLDER

TOBACCO YELLO HOLDER

PROVE THIS FOR YOURSELF!

Smoke the next three packages of cigarettes with a TOBACCO YELLO* Holder. Then open the Holder and let your own eyes see the "dark brown" evidence—the sticky yellow stain on the attachment instead of on your lips, fingers and teeth. Your TOBACCO YELLO Holder is guaranteed to show you! Or your money will be refunded. *No other holder is like it!*

Don't blame nicotine for cigarette stain. It's not nicotine! Pure nicotine is colorless. A great University, after complete scientific tests, states that the Tobacco Yello Holder stops 66.5% of the yellow stain (TAR). By stopping TAR, the pleasure of smoking is doubled—you feel better—stain is eliminated. 9,000 doctors are using this holder.

Sold by Cigar, Drug and Department Stores in the United States and Canada—In Briar and Colors for men and women.

$1 To $10

KAUFMANN BROS. & BONDY, INC.
Established 1851
120 Fifth Avenue New York, N.Y.
*REG. U. S. PAT. OFF.

WHAT THEY READ

(Continued from page 130)

periods, at this school and that hospital. However, when he is at last in action, he is, as they say, "in there fighting all the time." The final third of the book is devoted to the considerations and events leading up to his declaration, from the unusual position of an officer and a gentleman with a Military Cross, "of wilful defiance of military authority," protesting against the continuation of the War. He is thereupon hospitalled for the remainder of the War. There the book ends.

BRIEFER

"ON FORSYTE 'CHANCE" by John Galsworthy (*Charles Scribner's Sons*) is absolutely indispensable. The word is not needed for those who are already authorities on the details of the Forsyte genealogy. But it is important to add that even those who have never read a line about the formidable Forsyte clan (unhappy souls!) will be delighted by this collection of short stories and fragments that piece in the blurred places in the already extended history of the family. Here is almost the only example in modern literature of a set of characters that have absolutely run away with their author (G. B. Stern's Jewish family headed by the Matriarch is a secondary exception). The Forsytes now have a life of their own far more enduring than that of any living family on either continent. In opposition to the sheer creative power of Galsworthy is to be matched his occasional demonstration of his perception and brilliance, as exemplified in the short piece wherein the old man is showing the young one the Egyptian mummies in the museum, falls into a doze, and complains about returning to his old home to find that the railroad has gone through the family burial-plot and scattered the bones of his ancestress. It is then that the boy points out that that is the very thing that has happened to the bones of the Egyptian granddam whom they have been remarking. It is an ironical idea of this order that convinces the impatient young that Mr. Galsworthy, otherwise vulnerable by virtue of his age and his fame, can throw his weight where he chooses to. The separate stories are of varying importance, but to Forsyte enthusiasts they will all be invaluable, for their amplification of the details in lives that can not become too detailed.

SATIRE

"THE JOHN RIDDELL MURDER CASE" by John Riddell—Corey Ford (*Charles Scribner's Sons*) establishes itself at once, not only as the ablest and funniest of Mr. Ford's books, which have included "Salt Water Taffy" and "Meaning No Offense," but as the most alert and incisive satire that is currently being produced in America. In outline, the book is a parody of the S. S. Van Dine murder mysteries. The victim is Mr. John Riddell, who has, according to the coroner, died of acute boredom. The insuppressible Philo Vance deduces at once that the solution of the murder will be found in Mr. Riddell's own library, which includes all the best-sellers of the year.

One by one, Vance examines them, informs the uncultured Sergeant Heath of the rôle of their authors in the literary world, and reads aloud—Eureka! the parody by Mr. Ford of the unhappy author's works. By this neat and felicitous device, the book includes all those shrewd and hilarious parodies that have graced *Vanity Fair* during the past year. Probably the best part of the book is the framework that constitutes the burlesque of the Van Dine technique. I do not know of any parody, this side of Max Beerbohm, that has caught so studiously every conscious and unconscious mannerism of its victim. Too little parody is published nowadays; perhaps our universal grammar-school education does not enlighten the little ones on the meaning of the word "parody." But here it is at its conscious, critical, funny best. The host that has read the mysteries of Van Dine must find this book indispensable. The sense of humour is fashionable now in America, and it is the eminently proper thing to be able to laugh at what last night raised the short hair of one's scalp. Thus, Mr. Ford's book enables one to be thoroughly in the mode, as well as to have a marvellously good time.

Of the parodies themselves, it is chiefly significant to say that Mr. Ford is funniest and best when he is angriest. When he is corseted by an uncomfortable consideration of literary values, that some one may say "tut, tut" on critical grounds, of his flamboyant denunciations, the final spark is lost to his absurdities. It is agreeable to be able to add that he does not often feel himself to be so restricted. Mr. Ford, it must be added, has nothing to do with criticism in the careful, cautious, literary sense. But he has everything to do with genuine personal criticism and with comedy. He is best when he gives no quarter, when he completely chucks up any pretensions to traditional criticism and falls back utterly on his own excellent tastes and instincts. The parodies themselves in this book are not so funny as in the previous volume, "Meaning No Offense" (*John Day*), and that is simply because he has become cautious. The framework of the book, as we may have said before, is unquestionably the best thing he has ever published. For first-rate comedy, for a thorough knowledge of the quick tricks of current literature, and (for those on the "inside" of the literary world) for the rare and difficult delights of subtle and smart parody, "THE JOHN RIDDELL MURDER CASE" is unique. *Oyez!*

AGE OF HEROES

Though the book was published in May of this year and will doubtless have no place in dinner-table conversations this autumn, I have just discovered it and find myself so impressed that I must advertise it now. The book is Darrell Figgis's "THE RETURN OF THE HERO" (*Charles Boni: Paper Books*). It is a novelization of ancient Irish material, the story of the meeting of Oisin, a supernatural survivor from the great Irish age of Heroes, of Finn and the Fianna of Ireland, with Saint Patrick, (Continued on page 134)

ARE YOU ONE OF THE

1,403,211

Who sent flowers by wire last year under the BONDED *protection of F. T. D. Florists*

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EVERY seven seconds of every business day, somebody sends flowers by wire, the guaranteed F. T. D. "MERCURY" way . . . totaling nearly a million and a half orders a year.

When you wish flowers delivered in another town you can be certain that they will be delivered promptly and satisfactorily when you make sure that you place the order with a florist displaying the familiar F. T. D. "MERCURY" emblem.



Say it with

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for Thanksgiving

Though you may be far from loved ones at Thanksgiving, send a fragrant bouquet or plant . . . wherever you are you'll find a bonded F. T. D. Florist nearby —ready to serve you.

For Distant Flower Deliveries

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There's nothing more important for you in this whole issue of Vogue!

the big news about face-powder



SYMPHONIE

the first basic-fleshtone powder

And it's good news . . . you'll rejoice to receive it! Since the new clothes demand a greater naturalness in complexions, something had to be done about face-powders . . . *and something more than just another shade!* Other cosmeticians are working on this problem now . . . but you needn't wait for their results. Symphonie is ready for you . . . the first face-powder keyed to underlying fleshtints . . . the first powder to glorify your natural skin-tone and really preserve your "complexion-personality." One tint . . . one texture . . . yet individual results on every skin. It's a brand-new beauty-idea that you'll only understand when you actually try the powder. Make a test application today without charge or obligation, at any good cosmetic counter.

SYMPHONIE

About prices—It's not smart to pay more for anything than it's really worth. Choose wisely and you often pay less! Symphonie Powder is only $1 the box and you can get a complete set of Armand treatment and make-up requisites for as little as $6.25.

Armand Liquefying Cleansing Cream, $1.25 Armand Skin and Tissue Cream, $1.00
Armand Foundation Creme, $1.00 Armand Eau de Cologne Astringent, $1.00
Armand Cream Rouge, $.50 Armand Lipstick, $.50 Symphonie Face-Powder, $1.00

Total for these seven Armand products $6.25



"With the new clothes . . . the new complexion." Debutante dancing frock of net with Val Lace ruffles by Lord & Taylor, Symphonie complexion by Armand.

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WHAT THEY READ

(Continued from page 132)

the leader in the new age of Christianity. Darrell Figgis has made the material his own, and he has given us a beautiful and passionate fable. It is idle to question how much of it is his own contribution and how much he is indebted to the ancient scripts. Indeed, whenever possible, he has reproduced the original version of the colloquy between the two men. It is, rather, for a vision of the ultimate potentialities of mankind, for a poet's affirmation that there once were, in fact, Heroes in the image of Man, for a powerful statement of the philosophy of Heroes *versus* the philosophy of men, that we must find "THE RETURN OF THE HERO" unique. For any one who is at all sympathetic with the author's sort of mind and who will read the book through, it will take its place as an experience of the very first importance, a revelation whose image will not soon fade. The book was written in 1919, while Ireland was in the midst of civil war and its author an organizer of the Irish Volunteers and, for part of the time, in prison. He was appointed by Arthur Griffith, chairman of the committee that drafted the Constitution for the Irish Free State. He was preeminent in the days of guerilla warfare and later in the legislative councils of the Dail Eireann. He had written many other books, but this, unlike anything else he had ever done, was published in 1923 under the pseudonym of Michael Ireland. I suppose this *Paper Books* edition is its first publication in America. It would be a despairing thing to think that there is any chance at all that it may be its last.

BEST-SELLER?

Rosamond Lehmann's "Dusty Answer" was one of the best-seller surprises of its year, but, excepting the first quarter, it gave no authentic sign that another novelist of more than promise had come on the scene. If her new book, "A NOTE IN MUSIC" (*Henry Holt and Company*), were a first novel, it would surprise me less. Coming after "Dusty Answer," it proves that the impossible, the unprecedented, may sometimes happen. For whereas "Dusty Answer" was a precocious and superficially considered novel, "A NOTE IN MUSIC" from the same hand is the studiously wrought work of a first-rate craftsman. It derives something from Rebecca West and Virginia Woolf, but more credit to Miss Lehmann for her good taste. It is certainly not an "original" work, but it is a tremendously able and beautiful and fine book. It is particularly an extraordinary achievement for a young novelist in one unusual sense, in the sense that the author has done the difficult feat of identifying herself sympathetically with a gauche and unattractive heroine. It is not so hard to elaborate the high and glamorous career of the beautiful young, but it is a more stringent and a worthier problem to see truthfully and yet romantically the heart of a clumsy and sullen woman getting into middle age. The interior life of this Grace Fairfax is as important to us now as though it were a continent that had been discovered. And we have come to know her more profoundly and affectionately than any character in all but a very few of the thousands of modern novels. Miss Lehmann's power to see behind the eyes of her characters is not confined to Grace. All but a few of the incidental characters are built up and revealed with a really appalling clarity. Half of the figures who people the book become distinguished characterizations, several unique in fiction and a few unforgettable.

The scene is an inland manufacturing town in England. Grace, the daughter of a parson, has married a neo-gentleman, a man who wants too terribly to convince the world that he is a gentleman. He is a subtly drawn and strangely sympathetic figure, for all one's recognition of how unbearable he would be in life, a type peculiar in this form to the English social system. Grace's friend, Norah, is of a higher position in the town and is married to a professor who is consumed by a jealousy of his wife's ability to make friends. The two women have come to a stalemate in their respective lives; they have all but turned to wood, when a handsome young man comes to the town. Although between them they address scarcely more than a word susceptible of romantic overtones to the young man, he is the instrument of their awakening and of their readjustment to their lives. Four or five people are involved in the (chiefly unspoken) drama, and the characters and lives of all are affected in some deep and conditioning way. None remains a fixed image, all are presented masterfully in the flux of genuine human relationships. Almost nothing happens, yet one finds oneself extraordinarily excited. One is eager, but not in the way that urges one to skip paragraphs of description to get to the action. That is to say, the book is all of a piece, it has no lumps of unleavened dough. We recommend to your attention the character of the little streetwalker, one of the finest strokes in the book. But it is a book that is all one fine stroke.

TO OUR CONTRIBUTORS

Manuscripts must be accompanied by postage for their return if unavailable. Vogue assumes no responsibility for unsolicited contributions except, of course, to accord them courteous attention and ordinary care. Vogue does not accept or pay duty on drawings submitted by foreign artists, unless the drawings are sent at the order of Vogue or by previous arrangement with its New York office

IN ONE CRYSTAL JAR MODERN SCIENCE NOW OFFERS YOU—



an exquisite cleanser . . freeing each tiny pore of impurities

a wonderful tissue-oil . . to keep your skin soft, supple, young

a splendid astringent . . to brace tired tissues to radiant life



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IN THE LAST 24 HOURS, JUST WHAT CARE HAVE YOU GIVEN YOUR SKIN? (Be honest, now!) A dab of cold cream? A scrub with a wash-cloth? Probably it's fortunate you can't look down into those choked little pores—deep down where dirt and make-up and waxy traces of yesterday are clogging and actually drying your skin! Of course, the classic excuse we all gave (and it was a pretty good excuse) was—"Too busy!" But that was before Pinaud perfected their marvelous new method. For now—believe it or not—you can give yourself a complete scientific facial *every day*—with nothing but Pinaud's Cream and plenty of clear water. Compounded in this one silken cream are elements that set to work like a corps of deft experts, the moment you smooth it on. *Sinking deep into the pores . . . gently loosening the tightest-packed impurities and floating them to the surface . . . suppling the tissues with delicate, swiftly absorbed oils . . . then, as you splash on lots and lots of water, emulsifying and washing away! You can see—even feel—the difference instantly: skin as radiantly-alive as your body after a cold shower . . . as soft as the proverbial flower-petal . . . and exquisitely, immaculately CLEAN!*

Don't devote another hour to complicated time-consuming treatments . . . don't let another neglectful day go by, either . . . without trying this new Cream of Pinaud's. It's at practically every good shop in America. Or send 25c and we will mail you a special tube. Pinaud, Dept. V-11, 220 E. 21 St., New York.

France



Arbiter of Elegance . . . Center of Thought for the Civilized World

FRANCE, its glorious history, is the French people . . . human, vivid and unconquerably joyous ...fashioning life to a gayer pattern... with a laugh and a dream thrown in ∽∽ The Chateau Country, where dream towers crown each hill and motor roads are dotted with inns built 'round their cookstoves for your delectation ∽∽ The Côte Basque along the pounding Biscay ∽∽ Roman France with its tremendous fragments from the spacious long ago ...Avignon and the Palace of the Popes, Nimes with its Temple of Diana, Arles where one sees the loveliest women in France ∽∽ The Côte d'Azur that loops a diamond chain of gay resorts along the Mediterranean, Cannes, where the *elegantes* foregather on a hundred tennis courts, Monte Carlo with its gardens, opera, regattas and the stately Hall of Chance, Juan-les-Pins for serious tanning and carnivals, Nice and the "Battle of Flowers"...if you hate winter, mud and melancholy, *here you are* . . . the whole Riviera sleek and laughing in the sun ∽∽ Paris for Christmas with its mistletoe venders and gay boulevard singers...an old day with a new thrill ...the smartest places to dine and dance ...then the great day itself, Notre Dame and Saint Eustache, music that carries your soul to the shivering stars ∽∽ France, a splendid part of the human race from feudal darkness into the day.

Information and literature on request

RAILWAYS OF FRANCE

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INTERNATIONAL WAGONS-LITS, 701 FIFTH AVENUE, N. Y., *OR ANY TOURIST AGENCY*

FIRST READER

(Continued from page 38)

lore, "Tirsza Tales" (Doubleday, Doran) has been very successful, however, in capturing the glamour and charm of peasant life and in putting it into a form that should appeal to children of all ages. Willy Pogány's illustrations, both in colour and black and white, help make it an outstanding book of its kind. The old Welsh legends are represented by "The Book of the Three Dragons" by Kenneth Morris (Longmans, Green and Company). The prose is very rhythmical and, when read out loud, should give its hearers a clear idea of how these sagas sounded when they were recited in feudal halls. An exciting book for little boys to read is Merriam Sherwood's prose translation of El Cantar de Mío Cid, "The Tale of the Warrior Lord" (Longmans, Green and Company), which deals with the adventures of the great eleventh-century Spanish hero, the Cid. The battles and thrills herein contained should captivate the imagination of any normally bloodthirsty child.

It is difficult to popularize an academic subject for children, but, in "Tales of the First Animals" (Farrar and Rinehart), Edith Walker and Charles Mook have succeeded in giving a concise and easy history of the beginnings of life and the development of prehistoric animals. The book is, perhaps, more appropriate for older children, but the vigorous and striking illustrations would be sure to interest the very young ones, as well.

FOR OLDER CHILDREN

We are apt to become a little careless in choosing books for children from the ages of eight to twelve. By this time, they have settled down into the routine of school work, and we have begun to forget the importance of selected reading for them. Too often, the little girl merely surrounds herself with a welter of very offensive literature about sentimental families or priggish schoolgirls, the little boy with stirring, second-rate aviation or crime statistics. It is hard to find a good story, clearly told. "The Gypsy Caravan," by Howard Pease (Doubleday, Doran), should fill this need admirably, however. Both boys and girls will be interested in the adventures of the two children who started out for a masquerade and ended by making the acquaintance of Robin Hood, Ali Baba, and many other old friends in new surroundings.

TECHNICAL BOOKS

On that dreaded rainy day, when extreme youth is engaged in reading and acting on the advice of Tony Sarg's book, the young man of the family can have at hand several books to keep him occupied. If he is interested in mechanics—and few of his contemporaries are not—, he would be sure to like "How the Derrick Works" by Wilfred Jones (Macmillan Company), despite its formidable title. The book is not too technical to understand, and the black and white and blue illustrations are most effective. A similar work for his instruction and delight is "The Picture Book of Ships" by Peter Gimmage (Macmillan Company), which is not so juvenile as its title would imply. It is a concise and very interesting handbook of the different kinds of boats, from the lowly canoe to the ocean liner. If the young reader is bound for the regions of yachting next summer, "The Picture Book of Ships" will make him a much more intelligent spectator and will give him a good foundation as a participator when his own sailing and racing days come along.

The ideal children's book, of course, is the one that is not written for the reader of any particular age. Thus, it escapes all the evils of juvenile fiction, the greatest of which are condescension and silliness. We seldom find such a book because of the difficulty of the subject-matter, but "The Cat Who Went to Heaven," by Elizabeth Coatsworth (Macmillan Company), comes very close to it. It is a charming Japanese tale about a kitten who gained admission into a painting containing the image of Buddha. The illustrations have quite as much distinction as the text—a very refreshing thing to meet—, and the work as a whole stands out far above the rank and file of children's literature in this season, or in any other.

RULES FOR ANSWERS TO CORRESPONDENTS

ANY reader can obtain from Vogue Information Service answers to questions on social conventions, customs, entertaining, and matters of etiquette; on costume and fashion; on household decoration; on shops and wholesale houses dealing in merchandise of interest to Vogue readers, and on other subjects that fall within the scope of this magazine, by conforming to the following regulations.

RULES FOR CORRESPONDENTS

(1) The name and address must be legibly written or printed at the beginning or end of every letter.

(2) In order to answer all inquiries promptly, Vogue suggests that as few questions as possible be asked in any one letter; a reply may be delayed because of the totally unrelated questions contained in a letter, any one of which may require a considerable amount of research to answer it adequately.

(3) Unless especially requested to keep a reply confidential, Vogue is privileged to publish any inquiry and answer that it considers of interest to its readers.



During the holiday festivities the need of pure drinking water is acute.

POLAND WATER

the first thing in the morning—during the day—and the last thing at night.

Statement of the ownership, management, etc., required by the Act of Congress of August 24, 1912, of Vogue, published fortnightly at Greenwich, Conn., for October 1st, 1930. State of Connecticut, County of Fairfield: Before me, a notary public in and for the State and county aforesaid, personally appeared Francis L. Wurzburg, who, having been duly sworn according to law, deposes and says that he is the Managing Director of Vogue and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit: 1—That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Condé Nast, Greenwich, Conn.; Editor, Edna Woolman Chase, Greenwich, Conn.; Business Manager and General Manager, Francis L. Wurzburg, Greenwich, Conn. 2—That the Owners are: Owner: The Condé Nast Publications, Inc., Greenwich, Connecticut. Stockholders: Condé Nast, 1040 Park Avenue, New York, N. Y.; Francis L. Wurzburg, Kimball Avenue, Bronxville, New York; Edna Woolman Newton, Graybar Building, New York, N. Y.; MacDonald DeWitt (Trustee), Graybar Building, New York, N. Y.; The Vogue Company, 15 Exchange Place, Jersey City, N. J.; Max Rosett, 12 East 86th Street, New York, N. Y.; Westover Trading Corporation, Stillwater Avenue, Stamford, Conn.; Bennett & Company, 522 Fifth Avenue, New York, N. Y.; Halle & Steiglitz, 25 Broad Street, New York, N. Y.; Auerbach Pollack & Richardson, 30 Broad Street, New York, N. Y.; Goldman, Sachs & Company, 30 Pine Street, New York, N. Y. 3—That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amounts of bonds, mortgages, or other securities are: The Manufacturers Trust Company, 55 Broad Street, New York, N. Y. 4—That the two paragraphs next above, giving the names of owners, stockholders, and security holders, if any, contain not only the list of stockholders, and security holders as they appear upon the books of the company, but also in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the condition under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner, and this affiant has no reason to believe that any other person, association or corporation has an interest direct or indirect in the said stock, bonds or other securities than as so stated by him. Francis L. Wurzburg, Managing Director. Sworn to and subscribed before me this 1st day of October, 1930.

(Seal) Harold D. Horton, Notary Public. My Commission expires January 31, 1934.

CORDAY · PARIS

PERFUMES OF
LASTING FRAGRANCE



quand?
"WHEN"

l'heure romantique
"ROMANTIC HOUR"

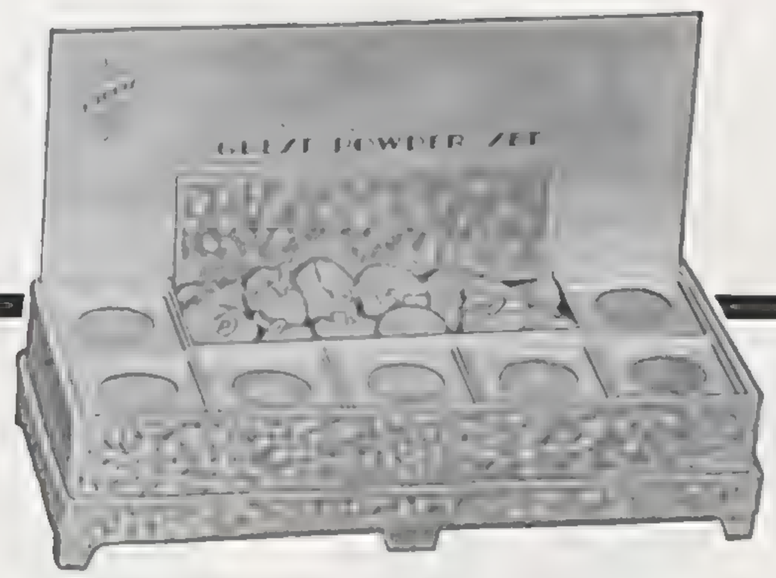
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"ALWAYS ME"

CORDAY

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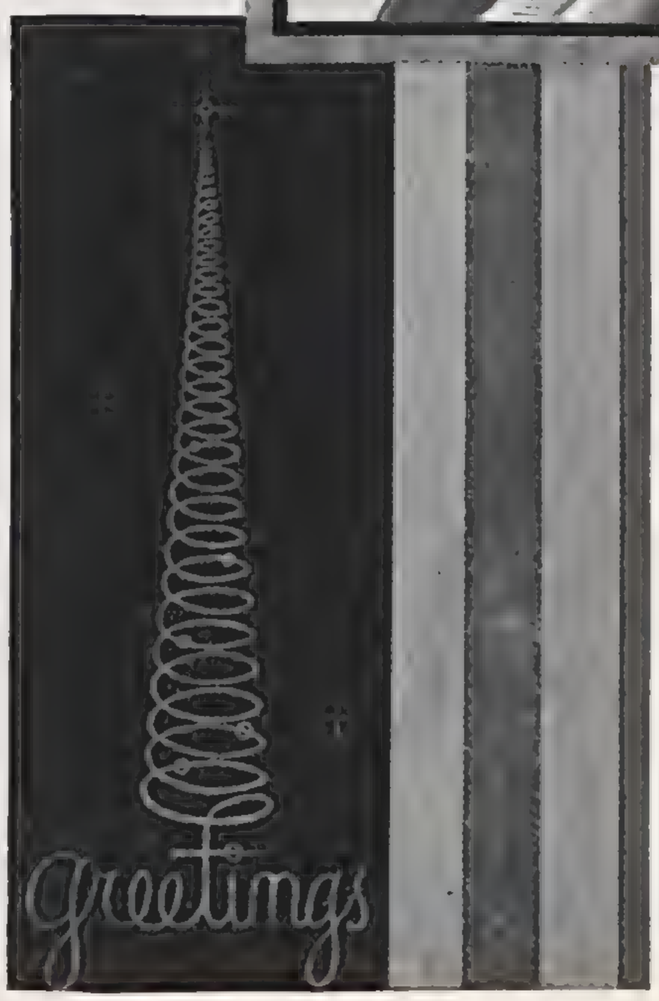
The sprightly reindeer card (above) is from the Holliday Bookshop

Another gay card (left), in green and white, is from the Holliday Bookshop



At the right is a gay, decorative card from the Art Alliance of America

A card of many colours (below); from the Art Alliance of America



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If you like to use a microscope, count the exquisite threads. If you're inquisitive, ask a prying laboratory to test the fibres and the satiny weave as severely as they did for us. If you're practical, just run an appraising finger along the surface, and look sharply at the dainty hemming. Then, have Pepperell Peeress whisked to your own bed. It's already in the best stores, in every size you'll need.

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The Duke of Buckingham begged leave to call on Anne in her bedroom—and dropped to his knees, "passionately kissing the sheet." Anne feigned consternation



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The Baby Grand in walnut, at $1625, in a decorative scheme by the artist, Everett Henry. There are Steinway cases inspired by all the famous periods of decoration

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